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NEW YORK, SATURDAY, NOV. 6, 1847.

C. F. HOFFMAN, EDITOR.

Reviews.

A Monograph upon the Moral Sense. By John Augustine Smith, M.D. New York: Bartlett & Welford. 1847.

This pamphlet has now been several months before the public. Whether its modest guise, or the state of philosophical culture among us, has caused it to be overlooked, we shall not decide; but we are not a little surprised that a discussion of a subject so pre-eminently important, conducted by a gentleman distinguished for philosophical acumen and attainments, and in a manner both profound and vivacious, should not have called forth, ere this, some notice either from ourselves, or our contemporaries. The pamphlet comprises two lectures, delivered before a promiscuous audience, in the Chapel of the University, on the evenings of the 5th and 12th of March last. We were not present at the delivery, which we regret, inasmuch as we might have formed some judgment of the adaptation of such lectures to popular assemblies. The audience, however, lost the effect of the piquant remarks on various subjects, and some racy anecdotes, embodied in marginal notes, which add very much to the interest of the perusal.

In the notice which we now attempt, that we may make some amends for past neglect, we shall aim chiefly to present a sketch of the author's philosophy, accompanied by such criticisms as will naturally arise, both from the deep respect we entertain for him, and from honest differences of opinion.

Dr. Smith discusses his subject under the following heads:—

1. The Moral Faculty; or the faculty which discriminates between right and wrong.
2. The Attributes of this Faculty.
3. The Reciprocal Action between the Moral Faculty and other Faculties.
4. The Standard of Morals.

The Moral Faculty he resolves into a Sense. This moral sense is instinctive, and arises instantaneously in the presence of good or bad actions, as "a sentiment of approbation or disapprobation," as "an emotion of satisfaction" or of "remorse." The moral faculty is wholly distinct from reason; it both precedes it, and is independent of it in its action. The attributes of this faculty are two: first, sensitiveness; secondly, frailty or delicacy. It is "rendered more sensible and more prompt by the practice of virtue, or becomes more torpid or dead by indulgence in vice and crime. It has no power to withstand rough treatment or rude shocks; and, hence, when exposed to repeated violence, speedily sinks into temporary stupefaction, or passes into the sleep of death."

The moral sense he also distinguishes from the "religious sentiment." This sentiment does not embrace that of right and wrong, but is simply an instinctive belief in the existence of a God, comprising the corresponding emotions of fear and reverence. In his lecture on the sense of touch, to which our author refers, we find the following passage as the conclusion of a long and ingenious argument:—

"On the whole, then, I conclude that the idea of a Supreme Being cannot be traced in every people among whom it is found, to the Bible, or

to tradition. I conclude further, that reason alone, however confirmatory of that idea, when once developed, can never, under the circumstances supposed, have originated it from the contemplation of causes, either physical or final. It follows, consequently, we must seek elsewhere for the source of this awful impression, and the source can be no other than the workmanship of our own minds. These, when properly constituted, and improved to a certain and very moderate point, develop the deep conviction that there is a God; that He is Supreme, and that we are His dependent creatures. Theism, then, is of that class of inherent feelings termed instincts, and is usually denominated the sentiment of religion."

The second lecture is chiefly occupied with the reciprocal action between the moral sense and the reason, the religious sentiment, and the love of power and place. Reason can aid the moral sense by arraying before the mind the useful and blessed consequences of good actions; and the religious sentiment, by its sublime and awful ideas, is fitted "to purify, strengthen, and exalt its more dull, feeble, and worldly associate, THE MORAL SENSE."

But while this is granted, our author, after remarking that reason proves traitor by introducing maxims of self-interest and worldly policy, aims chiefly to show how the religious sentiment, divorcing itself from the moral sense, depreciates morality, and introduces practices subversive of its principles.

There are four classes of religionists of whom he chiefly treats.

1st. "Those who, principally through the exaltation of the religious sentiment, depreciate morality in words, yet are themselves eminently moral in their conduct."

This class "consists of those amiable enthusiasts, of whom Henry Martyn may be considered the type." Individuals of this class do not appreciate, as they ought, the "logical bond" which connects religion and morality, "but the general sympathy uniting these emotions becomes more than proportionately strengthened, the feelings kindle up, the conscience waxes exquisitely sensitive, and the moral sense, by nature cool, imbibes the genial glow. And, hence, while persons, thus gently and beneficially excited, verbally degrade good works, they are, of all classes of society, the most active and zealous in the promotion of every benevolent object." That is, they are wrong in theory but right in practice.

The error to which this class is liable, is that of becoming absorbed in intense contemplations of the Deity. They thus become surrounded by an atmosphere of mystery and solitary majesty, until the reason itself becomes oppressed and darkened. Then, whatever words and forms of devotion, whatever observances and rites it connects with the worship of this sublime and awful being, it adheres to with indomitable tenacity, and even a stern energy. Hence arise exclusiveness, bigotry, and persecution. The sphere of moral duty is plain and palpable; but the worship of the Deity is the region of mystery and faith, where the mind is overpowered, and the imagination excited by the grandeur of the surrounding objects.

2d. "We come now to those misguided religionists who reject all practical connexion between our religion and our moral feelings, but who, in their actions, have not fully conformed to their mistaken theory." This class are a degree below the former. The former do not attribute sufficient importance to the moral sphere, because too much insulated in the sphere of divine worship; but this class positively deny the practical connexion of the

two. They do not, indeed, fully conform to their theory, but still are so far under its influence, as to present in their lives many moral obliquities,—and do not by any means exhibit the beautiful benevolence which characterizes the other class. What is remarkable, our author here takes Bunyan's pilgrim, an allegorical character, as a type of this class. The pilgrim forsakes his wife and children, neglects all the proper duties of his station, eschews all industry, remits all acts of benevolence, and yields himself up to the entire and exclusive indulgence of the religious sentiment. If Bunyan intended to inculcate, by his pilgrim's life, such a separation of religion and morality, his Christian would be a fitting type of this class; but as we fully believe, and hope by and by to show, that the allegory teaches no such doctrine, the selection we cannot but regard as unfortunate. We, however, understand our author's meaning, assuming the pilgrim to be as he characterizes him. We shall, therefore, for the present, take the illustration as hypothetical.

3d. "We now pass to sad realities—where bad reasoning was followed by its legitimate and most woeful consequences. And of these unfortunate dialecticians, the celebrated John Calvin must, I fear, stand as the representative." "The bad reasoning" of John Calvin, our author does not in this place analyse, but confines his notice to the "legitimate and woeful consequences." He adduces two historical facts to illustrate these consequences: First, that during the twenty years "he ruled Geneva," he preached nineteen hundred and twenty-five sermons, of which not a single one is founded upon a text taken from either of the Gospels: 1337 are taken from the Old Testament, and 588 from the Acts and the Epistles.

Upon this our author remarks:—

"Now what may be the effect produced upon the minds of others by this strange enumeration, is more than I can say; but when first brought to my knowledge, the emotion it excited was one of unmixed amazement. I had not supposed it possible, although, when connected with the religious sentiment, false conclusions might, as indeed I well knew they did, prevent and deaden the moral sense, yet, that they could, in addition, as in the case of Calvin, so thoroughly chill all the kindlier feelings of our nature. It had not entered my imagination that any man, viewing with reverence the gospels, could preach, upon an average, very nearly two sermons every Sunday, for twenty years, without having even his fancy sufficiently brightened, or his sensibilities sufficiently roused, or his heart sufficiently warmed towards his fellow creatures, by the exalted morality everywhere diffused, and by the gushing affection bursting from almost every page written by the four Evangelists, without being coerced, during the whole of that protracted period, to bestow, at least, one solitary discourse upon Matthew, Mark, Luke, or John."

The second historical fact is the burning of Servetus, and the banishment of Castiglione and Balzac. The following is the account which our author gives of these affairs:—

"The book, for which Servetus suffered death, was not published in Geneva at all, so that, strictly speaking, he had committed no offence against that Republic. But, as its territory was very small, and surrounded by other nations, malefactors would flock into it from all quarters, unless they could be there punished. Accordingly, the extraordinary law was passed, that crimes committed elsewhere might be punished by the Genevese authorities. And thus it was that proceedings were instituted against Servetus, at the instigation of Calvin, who had formerly been on amicable terms with the unfortunate Spaniard. It is to the letters, that in this way

passed between them, that allusion is made in the text.

"I may further remark, that the general facts, or, at least, the alleged facts, in this case, have been long known to me. But, for the touches of minute truth which I have been able to add to the character of Calvin, I am indebted to Albert Gallatin, Esq., whose name is a sufficient guarantee of their correctness, as is well known to all those whose friendly relations with that distinguished man, enable them to profit by his unexampled stores of well authenticated and well arranged facts—always communicated with the greatest promptitude and urbanity.

"M. de la Roche, editor of the *Bibliothèque Anglaise*, inserted in that journal long extracts from the trial of Servetus, which he had copied, by permission of the Council, in 1716. M. de Voltaire seized upon the subject with his accustomed vivacity, and published, in an *Essay on History*, two chapters, entitled 'Geneva and Calvin, and Calvin and Servetus,' which made a prodigious sensation throughout the whole of Europe. From all quarters they wrote to our clergy, to inquire of them as to the truth of the facts, and to urge them to publish a solemn answer to these writings, which, from the gigantic reputation of Calvin, were considered as libels, filled with calumnies. M. the Pastor and Professor Jacob Vernet, full of confidence in the virtue of the self-styled Reformer, undertook the task, and begged of M. de Chapeaurouge, Secretary of State, to communicate to him the proceedings. The request was refused. M. Vernet, exceedingly surprised at finding less facility than had been shown to M. de la Roche, forty years before, returned to the charge, and M. le Syndic Calandrini wrote to him, to induce him to abandon his design, 'because silence, on this subject, appeared preferable to whatever could be said with regard to it.' M. Vernet persisted anew, and demanded, above all, that they would permit him to prove that they had not denied to Servetus, *for his own money*, clothes and linen, which he had asked as a favor, because he was covered with vermin. The Council had consented—but the persecutor had prevented it.

"The answer of M. Calandrini, still refusing compliance, is published verbatim; but the only sentence in which we are interested, runs as follows:—

"Take advantage of your ill health to excuse yourself from a work which can be no otherwise than injurious to religion, the reformation, and your country, or *which would be conformable to the truth.*"

"Now, it has been urged, in defence of Calvin, that he is not, individually, so very culpable, his crimes being chargeable rather to the age in which he lived, than to himself. The rejoinder, however, is, that this celebrated man, by the prodigious weight of his character, and the position he occupied, might have done something, or, at any rate, should have attempted something, towards meliorating the harsh feeling of the day. Whereas, bigot, intolerant, and persecuting as was that feeling, his own spirit was still more bitter and implacable. For, when he drove from Geneva Castiglione and Balzac, for opposing his doctrines of grace, predestination, &c., the canton of Berne remonstrated with him, saying, that was, indeed, to carry matters too far. Outrageous and obstinate heretics might be with propriety consigned to the stake; but to banish men, because they could not concur in every notion which might be broached, was intolerable. Balzac, accordingly, received shelter and protection in Berne.

"Permit me now, I pray you, to ask, what was the source of all these evils? Was it not the rending asunder that union, which the Creator has declared should be indissoluble? Did not the mighty mischief arise because of the severance, through miserable logic, of religion from morality?"

The author makes a prominent use of John Calvin, but does not confine his illustrations to his case; in the marginal notes he brings for-

ward others, and in particular from the Romish Church, where the severance of religion and morality has, throughout its whole history, been conspicuous enough. The following remarks, which conclude this division of his subject, embody a pertinent anecdote:—

"And, lastly, if any person desires to see the consequences of the religious sentiment, phrensed by excitement, and spurning all restraints, let him read the history of what occurred at the capture of Jerusalem by the Crusaders from the Turks. Or, if he wish an individual example, the following will probably suffice:—

"An English traveller, journeying through Portugal, fell in with one of those wretches whose trade is assassination, it being his vocation to murder any one for hire whom a secret enemy might wish to despatch. Conversation ensued, and something was said about eating meat, whereupon the bravo drew himself up with great dignity, saying, 'Sir, I hoped you had a better opinion of my principles than to suppose I would eat meat on a Friday.'

"Now this is a very extreme case, I admit, but he must be blind, indeed, who is not constantly reminded of the consequences of this false ratio between observances purely religious, and acts required by moral rectitude. How many persons are there, for instance, who do not hesitate to tell a falsehood in the way of business, as they are pleased to term it, but who would, nevertheless, be horror-struck at what they should deem a profanation of the Sabbath. Yet, that the day of rest should be properly observed, all will admit, but surely a well-poised mind can never for a moment balance between winding up a clock, on Sunday, for instance, and deliberately and habitually violating truth, and the consequent perpetration of perpetual frauds.

"We come now to the last division of this part of our subject—the effect produced upon the moral sense by an inordinate desire for power or place, and a tale of which the founder of Methodism is the hero shall usher in the discussion.

"Among the converts of Mr. Wesley was a gentleman of some distinction, who soon found the restraints enjoined by his new creed rather irksome. He therefore applied to the helper, Mr. W.'s designation of his assistants, who had charge of his district, for some relaxation of the rules imposed upon the society. The man refused. Whereupon a letter was written to Mr. Wesley reiterating the request, and in due season an answer was received granting the desired boon. The letter was shown to the 'helper,' but he still declined, and notice of the refusal was forthwith despatched to head-quarters.

"Now Bonaparte himself was not more impatient of opposition than was the founder of Methodism, and this amounted to treason against his sovereign authority. He hurried, therefore, to the scene of action, called upon the rebel, and charged him with his disobedience. 'Yes,' observed the man, whose name was, I think, Williams, at any rate it was a name which I knew had made a conspicuous figure in the early annals of Methodism, when I was better acquainted with those annals than I am now, 'I did refuse, and I do refuse.' 'Then,' rejoined Wesley, 'I will turn you out of the society.' 'Do so, if you dare,' was the astounding retort. Mr. Wesley reflected for a moment, and, as Southey says on another occasion, being *too wise* to be obstinate, threw his arms around his refractory follower, observing, 'Ah! John, you were always an obstinate fellow, and must have your own way.'

"I cannot imagine a more lively representation of a thorough politician, determined to rule, and consequently aware that a timely retreat was his only safety. Here, then, we have a man of very unusual sagacity, of extraordinary business talent, himself largely actuated by beneficent motives, doing much good particularly and generally, and lastly, wielding with the greatest energy that most potent of all feelings when ex-

cited—the religious sentiment—and yet was such a man so situated, compelled occasionally to act upon the principle that if the mountain will not obey the call of Mohamet, why Mahomet must come to the mountain."

Having disposed of Mr. Wesley, our author next gives a graphic description of a political partisan from his initiation to his ripened development:—

"Full soon, however, after his enlistment, the party will unavoidably insist upon doing some act not in accordance with his views, or will not do some act which he deems highly advantageous. Now, then, if ever, comes the struggle. Should he resist, his hopes of preferment are lost—should he yield, his prospects remain unclouded. Moreover, he may justly say to himself, wherever concert is required for the accomplishment of an object, such is the honest diversity of views among men, that, if every individual adhere to his own private opinion, nothing can ever be effected: to acquiesce, therefore, on many occasions, is consonant with the strictest propriety. And thus far, certainly, a man of principle may go, and so far a man of sense will go, on questions of ordinary expediency, and having no connexion with moral law. I say extraordinary expediency, because, every now and then, points of such momentous importance are at issue, in the absence of both moral and political propriety, that our convictions should be supported with the same stubborn pertinacity that would be required of us, were the dictates of conscience clear and decided as to the course to be pursued.

"But bad habits always grow upon us, and the unfortunate partisan yields and yields, until no resting place remains whereon to stand. The result, consequently, is, that although the good of the country, as a matter of course, is inscribed on the outward banner, yet, on the true esoteric flag, the initiated always read *the good of the party*. The good of the party now, consequently, becomes the polar star of his conduct, and, to carry out the views of his friends, as he terms them, in matters whether strictly political or not, the sole aim of his conduct; party considerations swaying his reason, and superseding, in many sad respects, his moral sense. Finally, worse than slave in body—slave in mind—he boasts of what should be his shame—exults in his fetters, and loudly proclaims, 'I obey not one—no, not I, for the name of my master is *Party*.'"

The political partisan may be a religious man, that is, he may be the member of a Christian church, orthodox in his sentiments, a defender of the faith, and scrupulously exact in all the outward observances; he may even be prominent in the benevolent institutions of Christianity; and yet as a politician he may sacrifice not only honor but moral integrity: the love of power, the love of place, is the master passion after all.

The last division of this discussion relates to the standard of morality—the Scriptures, indeed embody the general principles; but then as general principles they are not directly applicable to all the details of human life. There must therefore be "an intermediate tribunal to ascertain in what manner Scriptural ethics would decide in cases of obscurity and doubt."

"Thus, many very religious and conscientious people at the South deem it perfectly proper to possess slaves, while many more persons elsewhere are equally convinced such exercise of authority is equally inconsistent with Christian and with Moral Law. Now, both parties appeal with equal confidence to the Scriptures, and yet both remain equally assured of the undoubted propriety of their respective opinions. A detailed exposition, therefore, of the general precepts contained in the Christian code is demonstrably required, and that on the most mo-

mentous occasions, so as to furnish some more definite and practical criterion whereby we may be enabled to distinguish moral right from moral wrong. The general conclusion, therefore, when reduced to form, may be thus announced: *That the determinations of the good and the wise in every age and in every country are the soundest standards of moral rectitude.*"

Having given this condensed outline of the author's doctrine, we cannot forbear offering a few observations of our own on the momentous points discussed, involving of course a critique upon his exposition. We shall begin with his Philosophy. And here we say at once, that we cordially agree with him in making our belief in the Divine Existence and our notion of right and wrong, not a result of inductive or deductive reasoning—not a running back from effects to causes until we find a first cause; not a gathering up of consequences until we can cast a balance, and say this is right because the consequences are useful and convenient, and this is wrong because the consequences are misery; but on the contrary a belief and a notion primordial and immediate, arising from the constitution of the mind itself. But when we come to the analysis of this primordial constitution, we are compelled to differ from him. The moral faculty and the religious sentiment we cannot resolve into mere instinctive impulses or sentiments. When our author distinguishes them from the Reason, he takes a very limited view of this faculty. He appears to us to regard the Reason as merely a discursive faculty, whose sole function lies in the formula of the syllogism. Nothing is more plain to us than that moral distinctions and a belief in the Divine Existence cannot be deduced like the conclusions of Geometry. But there is a higher function of the Reason, which precedes all deduction, and upon which the syllogism depends, and it is this function which our author leaves out of view, or transforms into an instinctive sense. This function is that of Intuition, by which the Reason immediately perceives truth with the utmost certainty. It is by this that we perceive the truth of the axioms and definitions of Geometry, and by which, generally, we gain those "assumptions," as our author terms them, with which our discursive reasoning must begin. Now, it is this same function, we apprehend, which perceives the distinction between right and wrong, just as in æsthetical relations, it perceives the distinction between beauty and ugliness. It is by the same function of the Reason that we perceive that God is. Now, when we come to express that constitution of the Reason which enables it to exercise the intuitive function in the directions named, we say the Reason has ideas of right and wrong, of the beautiful and the ugly, and of the Deity—in other words—the Reason is potentiated, when the requisite conditions are given, to have these intuitions. Thus when brought into the presence of the actions of free agents, it affirms by the force of the idea, they are right or wrong; when brought into the presence of objects having form and color, it affirms they are beautiful or ugly; and when in the presence of phenomena of the universe generally, it not only affirms they must have a first cause; but it also endows this cause with personality and all the attributes of a Deity.

Emotions viewed simply in themselves are pleasant or painful; when characterized further, they are characterized by the perceptions which attend them, or rather which precede them. The emotion of the beautiful cannot be characterized as such unless we perceive that the object is beautiful; and the emotion of

right or wrong cannot be characterized as such unless we perceive the action to be right or wrong. Indeed our author admits as much when he says, "The instant we recognise an object as good or bad, we feel a sentiment of approbation or disapprobation according to our impression of the quality of that action."

In making moral distinctions therefore, we are exercising the reason under its highest function—we are not merely inducting consequences, nor yet deducing according to the syllogistic formula conclusions from "assumptions" or axioms, and truths previously established; but we are in reality perceiving those primary truths and distinctions without which there could be neither inductive nor discursive reasoning. The moral sense rightly defined, expresses merely that sensitive constitution of our nature, which by fitting emotions responds to our moral perceptions.

Nor does it conflict with our position, that the "moral determination of mankind preceded in the order of time the conclusions established by reason;" or, that a "very general conformity of moral feeling" has appeared, while there has been and still are, "endless diversities with regard to deductions, derived in default of demonstrative evidence from the exercise of our natural powers." The reason, in every department of human knowledge, first developed itself spontaneously in the perceptions of great primary truths, which were a light to the human mind and a guide to human conduct, long before the reflective intelligence drew up systems, and wrought out remote and complicated conclusions. Man knew God, before he had a system of dogmatic theology; he knew right and wrong, before discussion in casuistry had appeared; he knew the beautiful, before the arts were elaborated; he made many useful inventions, before the laws of mechanics had been investigated; he cultivated the earth before he knew chemistry; and he worshipped God looking up to the glory and beauty of the heavens, before he comprehended one law of Astronomy. In simple intuitions mankind have agreed, as far as these intuitions have been developed; while discursive reasoning, although productive of glorious results, has been the field of error and conflict.

That part of our author's treatise which is devoted to the consideration of the separation of morality from religion, contains many just remarks and many pregnant and deserved hits. By morality is here meant the duties which we owe to our fellow men; by religion, the worship of God. Properly considered morality and religion are one; the decalogue so regards them, for it binds together the precepts which relate to the first, inseparably with the precepts which relate to the other. Our Saviour, in his summary of the Decalogue, gives the same view. The first great commandment is to love God with the whole heart—and the second is like unto it—To love our neighbor as ourselves. And all his inimitable teaching, and the whole of his inimitable life, as well as the teaching and lives of his Apostles, go to show the perfect and inseparable union of the right worship, love and service of God with a life of disinterested benevolence towards man:—"If we love one another, God dwelleth in us, and His love is perfected in us. If a man say, I love God, and hateth his brother, he is a liar; for he that loveth not his brother whom he hath seen, how can he love God, whom he hath not seen? And this commandment have we from Him, that he who loveth God, loves his brother also."

Now, the grand mark of all false religions

is this, that while the Deity is attempted to be served by stately ceremonials, by mysterious rites, by proud penances and costly offerings, by learned dogmas, and flaming zeal, and bitter persecutions of recusants and heretics, the weightier matters of the law—justice, truth, and mercy towards man have been disregarded. Such has ever been the character of heathenism: such was the religion of the Pharisees, which received the terrible rebukes of the Messiah; and such have been the forms of a false and corrupted Christianity. That the same tendency appears under the purer forms of Christianity, cannot be denied. It is a puerile expedient, by which human nature ever seeks to impose upon itself, to raise clouds of incense to the skies, and then under the cover of the smoke to perpetrate every species of wickedness; as if God in his serene heavens would only look down upon the smoke and not penetrate to the men.

This tendency appears in the Christian Church in the well known discussion of Faith and Works. There are undoubtedly many who make so much of their faith, that they forget good works. It would not be strange on the other hand, if many honest men should be so attached to good works as to condemn a vaunting barren faith. But according to the most common views on this subject among Protestants, the gospel has made no such opposition of the two. Most gloriously and harmoniously does it unite them, so that he who truly has faith must have good works as the necessary fruit; and he who would have good works can truly and effectually reach them only through faith.

Faith is belief in God's truth; but God's truth is practical. He who receives it becomes like God, and God is love.

Faith is belief in the teaching and life of Christ; but this teaching and life were all living, breathing, active benevolence. Faith is trust in the atonement of Christ; but this atonement was a deed of infinite love, by which the guilt of violating the law of love is forgiven and blotted out. Faith is the soul opening itself to receive the divine spirit for the recovery of that purity which consists in obeying the law of God.

Faith is the yielding up of ourselves to the obedience of Christ; but to obey Christ is to live the life he lived—a life pre-eminently of good works.

Under whatever aspect we choose to place this gospel faith, it appears the very element and power of good works. By gratitude, by love, by hope, by purity of heart, by the light of the clearest precepts and the most perfect examples, does it lead us to the great end of our being—a holy life.

Now, it is always a good service done both to religion and morality, to show their perfect oneness. It appears to us, however, that Dr. Smith ought to have shown that religion as the proper worship of God and as faith in the divine Saviour, is no less important to morality, than morality is to religion. Religion without morality is a vain superstition, an idle ceremony, an abstruse dogma, and a heartless tyranny. Morality without religion is a form of duty without its spirit, a matter of honor and integrity without a divine sympathy and an immortal hope. Religion without morality is no true religion, because it assumes to please God without doing those works of charity among men which he has commanded. Morality without religion is no true morality, because it walks among men without being the disciple of Him who fulfilled all righteousness; and wants therefore the light and soul of a per-

fect life: Besides, viewing man merely in his earthly relations, it fails in those good works which are inspired by a view of that immortal state, before whose interests all earthly interests shrink into insignificance.

We reserve for the ensuing number, some remarks on the use the author has made of celebrated names, as types of his classes of religionists.

Poetry of Life. By William B. Tappan. Boston: Charles H. Pierce; London: Chipman Brother.

Catawba River, and other Poems. By John Steinfort Kidney. New York: Baker & Scribner.

WITH much poetic feeling, high religious sentiment, and an earnest love of nature, the Rev. Mr. Kidney, judging by his present debut, will some day master the mysteries of the joyous art. Nor are we disposed to criticise the short-comings of his muse in the volume before us; deeming that we recognise in many a striking passage the high impulse of a truly meditative and finely strung mind. Mr. Kidney has evidently both thought poetically, and felt poetically, and withal trained his understanding "to build the lofty rhyme;" but as yet he lacks that intimate moulding of thought, and feeling, and expression, in which alone the soul of Art is content to dwell. He feels always that his theme is worthy of a song; he meditates with true earnestness the purport of his strain; but he rarely forgets his consciousness of the effort when shaping these elements of poetry with verse. If he really be, as we believe him to be, on the true path to excellence, the time will come when he will regard the greater part of the contents of the present volume as "exercises in poetry," rather than as poetry itself; when he will apply to them the seemingly paradoxical criticism that they are labored *too much* and *too little*. "Too much" to leave them with the freshness and the faults of untrained, but often engaging youthful fervor, which have characterized the early poems of some of the best writers; and "too little" to take away that evidence of effort which is fatal to any production of art. The true poet starts in his career the sworn liege man of Nature, who will listen to her promptings only; in time he learns to blush at his raw offerings upon her altar; he turns him to Art, he makes himself subject to her tutelage; and again brings an offering—brings now his prentice work, as he formerly brought his untaught song, to the shrines of The Beautiful and the True. At last, when he has determined to fling aside the trammels of Art and go back again to Nature, the lessons of the former have become unconsciously a part of his own mind; and he woos his mistress with a grace, a freedom, and warmth of which he is wholly unconscious; even as the gymnast, disgusted with climbing olympic ladders and leaping movable bars at Fuller's, bounds over the mountain torrent with the agile skill of a wild Indian, taking no heed of his leap the while. But we must cut short these remarks, which are offered in the kindest spirit to the debutant, and with sincere respect for his talents and aspirations. In his leading poem, though not exempt from the defects and blemishes we have hinted at, we find many stanzas like the following, whose freshness and wild-wood simplicity must charm the reader of natural taste:

THE SOURCE OF THE CATAWBA.

"A rocky palace in eternal shade,
All wildly roofed with tufts of brightest green,
With sweetest moss, and gleaming flowers inlaid,

—Its grim and native terror all unseen—
Rises, within the forest, high;
A veil of leaves its only sky.

And at its foot still tenderer in the moss;
The flowers creep down in huddling ranks around,
And fairy odors all about they toss;
Cradling in beauty thus that faintest sound
Thy gurgling voice all softly makes,
When first the darkness it forsakes.

O, in that nest woven with gentle hues
Thy trembling life all feebly is begun:—
Child of the sunny showers and nightly dews!
From such a home thy devious race thou'lt run;
Like all things else upon the earth,
The purest at thy place of birth.

In powerless loveliness thou seemest to lay,
Like many a darling one—so softly moving;
Unable yet with any joy to play,
Yet all the fitter for the gazer's loving:
Untaught, as yet a little while,
Conscious of happy life, to smile."

The beautiful impersonation of the river in the last stanza, is most happily carried out in several which succeed. Subsequently occurs the following fine scenic touch:

"Yon nook may give a hint to fancy too,
—Where branches droop with such protecting grace—
To note the outline of a dark canoe,
Where lurketh one of that departed race
That once about thee wandered free,
And, river! gave a name to thee."

The last line is singularly felicitous in the turn it gives to the thought before; and well does the following picture of the stream's swampy course in the Lowlands contrast with the previous sketch of its mountain home:

"Thy course is calmer far in yonder land—
Where dismal woods and dark morasses be;
Where not a pebble rolls upon thy strand,
And earth is level as the waveless sea;
Where hangs the graceful jessamine
In wreaths of gold, the woods within.

There, in the gloomy swamps the black pools lie,
Studded with ranks of feathery cypress trees;
Which thither wading from the cheerful sky,
And from th' uneasy presence of the breeze,
Seem pillars to the halls of Death;
Where never stirs a living breath.

And in the shining pond, each cone-like base
Seems resting on its image from below;—
The slim trunks shooting toward heaven's brighter face;
Whose other selves down into darkness go:
And all is like a picture still:—
Fixed thus, beneath the Master's will."

Among the other poems, the following passages from "Sunrise among the Mountains," stand out with October freshness:

SUNRISE.

"But see—the heaven is ready for the sun!
The East begins to smile at his approach,
And spread her rosy signals through the sky;
And Joy is clustering round the blessed place;
And shouts are there, that mortals cannot hear!
The purple beams still chase the pearly light
Up to the higher ether. Mount, O mount,
Ye crimson heralds of your glorious King,—
Stream ye your richness through the yielding blue!"

A faint commotion quivers through the mass;
And parting, blending, it begins to move.
They rise around me—solemn, grand, and slow,
And breaking in a thousand lazy forms,
With all the tardiness of majesty,
They wander upward to their own blue home."

We find in Mr. Kidney's book fewer instances than are usual among young poets of the unconscious repetition of the thoughts and expressions of others; nor do we note the following coincidence as being more than accidental:—

"With long moss trailing down from every spray,
Like funeral weeds,"
CATAWBA RIVER, STANZA XXVII.

"Dead vines that round the dead trees clung,
Long moss that from their old arms swung,
Like funeral weeds."

VOIL OF FAITH, STANZA XI.

We had marked some passages of the "Ode on our Nation's Birthday," as marked by an elevation of feeling and sentiment far beyond the Fourth of July verses with which the readers of newspapers are sufficiently familiar once a year, but our limits warn us to forbear.

The opening of the ode is marred by one of those poetic conventionalities, savoring of pedantic times unreal, which must ever mar a true lyric.

"Come, O my harp!"

says Mr. Kidney, as many a great poet, with semi-pardonable egotism, has said before him, and as many a minor bard will continue to say as long as odes are written. Still no one will ever believe that a man, whose soul is filled with his theme, will think first of the vehicle by which he means to convey his emotions. Our poet's invocation is, to be sure, in this instance, most musically written, and we marvel not that his "harp" should respond as it does afterwards. But we every-day people conceive the harp to be ever in the poet's hand; the muse to be always his inseparable companion and daily minister; and when he sends out appeals for them to "come" and help him, there seems a contrivance, and malice aforethought, about his poetical perpetrations, as if they were not the promptings of the spirit, but a trade which he had taken up for the time being. And this last remark suggests that we must, forthwith, bow ourselves out of the agreeable company of this debutant of noble promise, and pay our respects to the veteran artificer of verse, whose book stands first at the head of this article.

"Poetry of Life," says Mr. Tappan, in a sententious preface, "is the third volume of a series embracing my revised poems; of which, Poetry of the Heart, and Sacred and Miscellaneous Poems, are the first and second."

Not a word is said here about the series being ended! and this beautifully printed volume, published simultaneously in Boston and London, is probably but a connecting link—a single coil of an anaconda chain of English metre, which the author is busily engaged in drawing around the republic of letters until it constitutes a kind of visible poetic equator, upon which is inscribed the name of William B. Tappan, the American poet. Now we have not the slightest objections in the world to this, if the constrictions of this vast rhythmical boa did not chance to crush some of our old favorites in its folds. There is cruelty, too, nay, rank inhumanity in taking a veteran minstrel amid his failing years, and demolishing him, as Mr. Tappan does the bard of Erin, in the following lines:—

"Times are altered, Thomas Moore!
Drinking hard is not genteel—
Since 'tis found this inner core
Of the heart is made to feel:
Where the revel once had grace,
Wife and children now have place!"

If "the revel" really "had grace," is it not a graceless act in wife and children to supersede it thus, Mr. Tappan? It strikes us, indeed, as quite *ungentle* for the wife to be willing, on any terms, to take the place of a quart decanter; a woman of spirit ought to insist upon "a place" of her own. The poetry of the succeeding stanzas may, however, commend the carrying out of the sentiment to the reader:—

"Times are altered, Thomas Moore!
Men, of gaudy vice afraid,
Count as something worse than bore
Paphian boy and Bacchan-te maid."

Poor Tom Moore! when he reads this, Byron's famous lines,

"Here's a health to thee, Tom Moore,"

will turn sour on the stomach of his memory.

The poem entitled "For China," opens with a curious appeal, considering that the long wall of the celestial empire has passed into a proverb:

"O God, on China look,
And wall her realms about."

Still, it has nothing so touching in it as the following affecting verses in one of the more meditative poems:

"Pennies, though but little things,
If the heart the offering brings,
Are a gift as truly given,
And accepted, are of heaven."

But what has his country done to Mr. Tappan, that while raising a new and double wall for China he can thus turn and berate these luckless United States?

"TO MY COUNTRY."

"A sorry spectacle dost thou present
Unto the world's broad gaze,
The garment of thy comeliness is rent,
Cast out into the world's highways."

We intended not to remark severely upon these poems, but the reference to Governor Marcy in the third line of this stanza is in the worst possible taste. It is a remarkable illustration of the gusty moods of genius, that one who can utter so virulent a philippic as the above, can, in a gentler strain, turn round, and, in "a story of Brookline—for my little boy," musically impress upon his infant mind,

"'Tis not enough to build in quiet—
Enter in peace—eschewing riot."

Our poet appears to have been a traveller in his day, which will account perhaps for the variety of expression and liberality of thought which distinguish his muse. In one poem entitled "the Choir in New York," he tells us with the pleasing confidence of one imparting good news:—

"I went to chapel some few Sundays since,
A stranger, yet at home within the walls
Where all are welcome. 'Twas an early hour:
So I awhile surveyed the edifice,
Admiring well the growth of piety,
Or growth of that fair city—which had changed
Its Theatres to Temples."

The twin growth of piety and population is here most happily placed in apposition. The third volume of Mr. Tappan's poetical writings, is illustrated with a handsomely engraved portrait of the author; of whom we have another self-drawn picture in the body of the work,

WATCHING A SLEEPING DARKEY.

"I give him food—I give him bed,
Where his old limbs at ease may be,
I watch his sleep, but sleep has fled
In fear of such as me!"

Why, in the name of Morpheus, then, does Mr. Tappan insist upon sitting there to scare sleep from the poor fellow's eyelids? But we must now tear ourselves away from Mr. Tappan's neat volume, and leave him persisting in this inconsiderate vigil.

He has been so long and so continually before the public, that these revised editions of their old favorite poems cannot but be generally acceptable. Several of our quotations have shown, that he belongs to the cosmopolitan class of humanitarian authors, in whom no particular country has a right to claim any especial property, and we trust, therefore, that our English brethren of the periodical press, will not, by recognising him as a type of American letters, compel us to disown the soft impeachment.

Essays by R. W. Emerson. First Series.
Fourth Edition. Boston: James Munroe & Co. 1847. (Second notice.)

In a former article, the merits of Mr. Emerson were discussed on general grounds, and a brief notice of this volume appeared in a late number of the Literary World. We renew the subject with a view to allude to his philosophi-

cal claims, which we think have been somewhat overrated. Essays may be regarded as intellectual pastimes having the random character of sportive talk; or as grave expositions of opinion, and attempts to guide and convince the reader. In the first instance, they commend themselves merely to literary criticism as subjects of taste; in the latter, they should be challenged on the score of their actual truth and probable influence. The Essays before us partake of both traits. There are many pages which are gracefully descriptive or suggest only pleasing pictures or genial comments on life and manners. To such we cordially ascribe a rare beauty and occasional freshness of expression, a dainty handling of attractive themes, and sometimes an image that captivates the fancy. When thus writing for the entertainment and mental gratification of the reader, Mr. Emerson commends himself to our gratitude. We enjoy his abrupt periods—the oddness of his illustrations and the beauty of his thought. If this were the only phase he offered we should feel a kindly admiration only, such as Steele, Lamb, Hunt, and other Essayists awaken. But there is a more serious purpose, and a deeper vein in these essays. It is evident that the author desires to inculcate a certain philosophy of life—a system of metaphysics—a tone of reflection and feeling, so that we cannot but pass over the graces to look at the gist, and postpone the rhetoric to examine the idea. Allowing him all in the way of ingenuity and attractiveness that his most ardent disciples claim, we yet call in question the truth of his views and the efficacy of his principles; and counsel those who hang with delight upon his eloquence, to receive with discrimination his thought. Mr. Emerson's opinions are founded too exclusively upon his consciousness to be generally adopted with impunity. He is a man with more intellect than sensibility, more fancy than affection, and more thought than sympathy. His philosophy is based upon egotism. His prevailing doctrine is the sufficiency of the individual. He lacks the human element. The essay in this volume, which is written most evidently *con amore*, is that on Self-Reliance, from which we quote the following:—

SELF-RELIANCE.—"The nonchalance of boys who are sure of a dinner, and would disdain as much as a lord to do or say aught to conciliate one, is the healthy attitude of human nature. A boy is in the parlor what the pit is in the play-house; independent, irresponsible, looking out from his corner on such people and facts as pass by, he tries and sentences them on their merits, in the swift, summary way of boys, as good, bad, interesting, silly, eloquent, troublesome. He cumbers himself never about consequences, about interests: he gives an independent, genuine verdict. You must court him; he does not court you. But the man is, as it were, clapped into jail by his consciousness. As soon as he has once acted or spoken with éclat, he is a committed person, watched by the sympathy or the hatred of hundreds, whose affections must now enter into his account. There is no Lethe for this. Ah, that he would pass again into his neutrality! Who can thus avoid all pledges, and having observed, observe again from the same unaffected, unbiassed, unbribable, unaffrighted innocence, must always be formidable. He would utter opinions on all passing affairs, which being seen to be not private, but necessary, would sink like darts into the ear of men, and put them in fear.

"These are the voices which we hear in solitude, but they grow faint and inaudible as we enter into the world. Society, everywhere, is in conspiracy against the manhood of every one of its members. Society is a joint-stock company, in which the members agree, for the better se-

curing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

"Whoso would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore it if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. I remember an answer which, when quite young, I was prompted to make to a valued adviser, who was wont to importune me with the dear old doctrines of the church. On my saying, 'What have I to do with the sacredness of traditions, if I live wholly from within?' my friend suggested,—'But these impulses may be from below, not from above.' I replied, 'They do not seem to me to be such; but if I am the devil's child, I will live then from the devil.' No law can be sacred to me but that of my nature. Good and bad are but names very readily transferable to that or this; the only right is what is after my constitution, the only wrong what is against it. A man is to carry himself in the presence of all opposition, as if everything were titular and ephemeral but he. I am ashamed to think how easily we capitulate to badges and names, to large societies and dead institutions. Every decent and well-spoken individual affects and sways me more than is right. I ought to go upright and vital, and speak the rude truth in all ways. If malice and vanity wear the coat of philanthropy, shall that pass? If an angry bigot assumes this bountiful cause of Abolition, and comes to me with his last news from Barbadoes, why should I not say to him, 'Go, love thy infant; love thy wood-chopper; be good-natured and modest: have that grace; and never varnish your hard, uncharitable ambition with this incredible tenderness for black folk a thousand miles off. Thy love afar is spite at home.' Rough and graceless would be such greeting, but truth is handsomer than the affectation of love. Your goodness must have some edge to it,—else it is none. The doctrine of hatred must be preached as the counteraction of the doctrine of love when that pulses and whines. I shun father and mother and wife and brother, when my genius calls me. I would write on the lintels of the door-post, 'Whim.' I hope it is somewhat better than whim at last, but we cannot spend the day in explanation. Expect me not to show cause why I seek or why I exclude company. Then, again, do not tell me, as a good man did to-day, of my obligation to put all poor men in good situations. Are they *my* poor? I tell thee, thou foolish philanthropist, that I grudge the dollar, the dime, the cent, I give to such men as do not belong to me and to whom I do not belong. There is a class of persons to whom by all spiritual affinity I am bought and sold; for them I will go to prison, if need be; but your miscellaneous popular charities; the education at college of fools; the building of meeting-houses to the vain end to which many now stand; alms to sots; and the thousandfold Relief Societies; though I confess with shame I sometimes succumb and give the dollar, it is a wicked dollar which by and by I shall have the manhood to withhold.

"Virtues are, in popular estimate, rather the exception than the rule. There is the man and his virtues. Men do what is called a good action, as some piece of courage or charity, much as they would pay a fine in expiation of daily non-appearance on parade. Their works are done as an apology or extenuation of their living in the world,—as invalids and the insane pay a high board. Their virtues are penances. I do not wish to expiate, but to live. My life is for itself and not for a spectacle. I much prefer that it should be of a lower strain, so it be genuine and equal, than that it should be glittering and unsteady. I wish it to be sound and sweet, and not to need diet and bleeding. I ask primary evidence that you are a man, and refuse

this appeal from the man to his actions. I know that for myself it makes no difference whether I do or forbear those actions which are reckoned excellent. I cannot consent to pay for a privilege where I have intrinsic right. Few and mean as my gifts may be, I actually am, and do not need for my assurance or the assurance of my fellows any secondary testimony.

"What I must do is all that concerns me, not what the people think. This rule, equally arduous in actual and intellectual life, may serve for the whole distinction between greatness and meanness. It is the harder, because you will always find those who think they know what is your duty better than you know it. It is easy in the world to live after the world's opinion; it is easy in solitude to live after our own; but the great man is he who in the midst of the crowd keeps with perfect sweetness the independence of solitude."

Of a like spirit are these extracts:

"**SPIRITUAL LAWS.**—What a man does, that he has. What has he to do with hope or fear? In himself is his might. Let him regard no good as solid, but that which is in his nature, and which must grow out of him as long as he exists. The goods of fortune may come and go like summer leaves; let him scatter them on every wind as the momentary signs of his infinite productiveness.

"He may have his own. A man's genius, the quality that differences him from every other, the susceptibility to one class of influences, the selection of what is fit for him, the rejection of what is unfit, determines for him the character of the universe. A man is a method, a progressive arrangement; a selecting principle, gathering his like to him, wherever he goes. He takes only his own out of the multiplicity that sweeps and circles round him. He is like one of those booms which are set out from the shore on rivers to catch driftwood, or like the loadstone amongst splinters of steel. Those facts, words, persons, which dwell in his memory without his being able to say why, remain, because they have a relation to him not less real for being as yet unapprehended. They are symbols of value to him, as they can interpret parts of his consciousness which he would vainly seek words for in the conventional images of books and other minds. What attracts my attention shall have it, as I will go to the man who knocks at my door, whilst a thousand persons, as worthy, go by it, to whom I give no regard. It is enough that these particulars speak to me. A few anecdotes, a few traits of character, manners, face, a few incidents, have an emphasis in your memory out of all proportion to their apparent significance, if you measure them by the ordinary standards. They relate to your gift. Let them have their weight, and do not reject them, and cast about for illustration and facts more usual in literature. What your heart thinks great is great. The soul's emphasis is always right.

"Over all things that are agreeable to his nature and genius, the man has the highest right. Everywhere he may take what belongs to his spiritual estate, nor can he take anything else, though all doors were open, nor can all the force of men hinder him from taking so much. It is vain to attempt to keep a secret from one who has a right to know it. It will tell itself. That mood into which a friend can bring us is his dominion over us. To the thoughts of that state of mind he has a right. All the secrets of that state of mind he can compel. This is a law which statesmen use in practice. All the terrors of the French Republic, which held Austria in awe, were unable to command her diplomacy. But Napoleon sent to Vienna M. de Narbonne, one of the old noblesse, with the morals, manners, and name of that interest, saying, that it was indispensable to send to the old aristocracy of Europe men of the same connexion, which, in fact, constitutes a sort of free-masonry. M. de Narbonne, in less than a fortnight, penetrated all the secrets of the imperial cabinet."

"**FRIENDSHIP.**—I do then with my friends as

I do with my books. I would have them where I can find them, but I seldom use them. We must have society on our own terms, and admit or exclude it on the slightest cause. I cannot afford to speak much with my friend. If he is great, he makes me so great that I cannot descend to converse. In the great days, presentiments hover before me in the firmament. I ought then to dedicate myself to them. I go in that I may seize them, I go out that I may seize them. I fear only that I may lose them receding into the sky in which now they are only a patch of brighter light. Then, though I prize my friends, I cannot afford to talk with them and study their visions, lest I lose my own. It would indeed give me a certain household joy to quit this lofty seeking, this spiritual astronomy, or search of stars, and come down to warm sympathies with you; but then I know well I shall mourn always the vanishing of my mighty gods. It is true, next week I shall have languid moods, when I can well afford to occupy myself with foreign objects; then I shall regret the lost literature of your mind, and wish you were by my side again. But if you come, perhaps you will fill my mind only with new visions, not with yourself but with your lustres, and I shall not be able any more than now to converse with you. So I will owe to my friends this evanescent intercourse. I will receive from them, not what they have, but what they are. They shall give me that which properly they cannot give, but which emanates from them. But they shall not hold me by any relations less subtle and pure. We will meet as though we met not, and part as though we parted not."

Accordingly he is an incomplete representative of man, and draws his conclusions from an inadequate source. His view is partial. Plato, Swedenborg, Montaigne, Goethe, have offered him many of the ideas, which he reproduces in his own quaint and novel phraseology. We think that, apart from the expression, there is little originality in his ideas. They appear like strangers, from their costume. In addition to incompleteness as an interpreter of life, and the want of great originality, we have one other exception to make to Mr. Emerson, in his character of a philosopher. He is too irreverent. We protest against the familiar use of the Saviour's name in this volume. It offends, unnecessarily, the veneration of Christians, to couple it with those of philosophers and reformers. Agreeable and suggestive as the work is, it is one that should be read to excite thought rather than enlist, without reserve, individual convictions.

FLEMISH LITERATURE.

Old Flemish Songs.—[*Oude Vlaemsche Liederen*]. 2 Parts. By T. F. Willem. Brussels.

THERE is something touching in the death of this remarkable Flemish author. He died, like a valiant warrior in the breach, just when he was in the act of correcting a sheet of his *Old Flemish Songs*. Many of these popular poetic effusions are of the time of Henry the Third, Duke of Brabant,—of John the First, or the Victorious,—of Philip the Good,—and of Margaret of Austria. Old ballads, which describe so accurately and feelingly the social manners and customs of nations, have always attracted general attention from the historian and the philosopher. They form the true exponents of popular thought on civil institutions and domestic happiness. France, Italy, Spain, Germany, and England, have extensive and curious collections of this kind: and these old ballads of Belgium are fully as interesting as those of any other nation.

Willem was occupied full twenty years of his life in forming this Belgian collection. The greater number of these pieces have never before been printed; and as he was a good musician as well as a deep and clever philologist, he has noted down the tune to the most curious

of the songs, and found the music himself for some of the very ancient ones from the old musical records of the country. From a mere boy he assiduously cultivated the Flemish muse. He lived in the small town of Lierre, where he received the first elements of his education. In this secluded and remote part of the country there were yet remaining two of those mediæval institutions called *Sociétés de Rhétorique*. The members of such associations not only composed verses, but practised the forms of declamation followed by the ancient Mysteries. Willem tells us himself, in the "*Flemish Review*" (*Belgisch Museum*), that he took a part in three or four of these public exhibitions—"The Birth and Adolescence of Christ," "Joseph and Pharaoh," and "The Maccabees." He also tells us that it was a custom adopted by the director of the society of Lierre, a pious man, to request all the young actors, before the curtain was raised, to kneel down and pray that everything might be conducted with propriety and decorum. As Willem was but a youth of tender years at this time, he assures us that the sight of Joseph, Herod, the Magi, the Jews, the angels, and the devil, all kneeling together in prayer, was a thing so fantastic that it was never effaced from his mind to the last day of his life. These representations certainly form a very singular characteristic feature in the state of Flemish society at the period.

In 1819, Willem was appointed Keeper of the Public Records of Antwerp: a circumstance which gave a great impetus to his love of research into the national antiquities of Belgium. From this period he began to enrich and defend the national language of his native land. "*A History of the Old Flemish Literature*," in two vols. 8vo., a Chronicle in verse on Edward the Third of England, Historical Miscellanies, several interesting dramatic pieces, and other fugitive productions, spread his fame beyond the limits of his own country, and made him well known throughout the whole of Germany. The celebrated Grimm speaks highly of the philosophical researches of Willem in the "*Göttingische Gelehrte Anzeiger*" of June, 1837. Von der Hagen mentions the deep and accurate erudition of our author in his "*Jahrbücher der Berlinischen Gesellschaft*:" and it is a point beyond dispute that the writings of Willem exercised a powerful influence over the modern revival of Flemish literature—which now possesses a great number of young and enterprising authors, to whom he acted as a sort of champion or leader.

Two of our author's publications have particularly attracted public attention:—his edition, and researches into the history, of the old poem of *Reynard the Fox*, taken from a MS. bought in London, in 1836, by the Belgian Government for 160*l.*; and his collection of "*Flemish Songs*." Both these works are interesting, and display great merit in their arrangement and treatment.

The book of songs may be divided into three principal divisions—*Love Songs*, *Historical Songs*, and *Legendary Songs*. The Love Songs are characterized by softness and gentleness of expression; and bear a striking resemblance to many of the popular songs of Germany, although they are generally of a more primitive complexion than the ordinary effusions of that country. The Flemish ballads make a direct and forcible appeal to the most obvious and prominent principles and passions of human nature: and what may be considered as somewhat singular, the language of these old verses is more soft, musical, and agreeable to the ear than that which is commonly employed at the present day. The character of the Historical Songs displays the feelings and opinions of the mass of the people in reference to public matters in a much more decided manner than mere historical records or histories can do. The *Legendary Songs* refer, of course, to all those objects which constitute the staple of the marvellous and supernatural—as fairies, spiritual apparitions, and such like things. The language in

them is but mean and common-place; and the metaphors and imagery are inappropriately used. There are certain things, however, found in this class of the songs which do not belong to legendary tales in general, and are to be found here and nowhere else.

In this collection of songs are nine which in all probability were composed by John the First, Duke of Brabant, who died in 1294. It would seem that these had been very popular; for they were translated into the Swabian language, and incorporated with the collection of national German songs published by Von der Hagen in one volume. The proof that these were originally written in Flemish is given by Gervinus; who says, "Der Berühmte Herzog Johann van Brabant, Dichtte in vulgarsprache und seine Lieder gingen zum Theil northdürftig verhochdeutsch in unsern Minnesinger Codex ein" (Geschichte der Poetischen national literatur der Deutschen, vol. II., p. 67).

Our readers are aware that it is nearly impossible to translate the popular songs of one country into the language of another. Such productions owe their humor and life to little incidents and casual associations which can be appreciated only by the people for whom they are expressly composed. Of two of the verses in one of these songs we will give the literal meaning in English. It will afford a very inadequate idea of the original; but still some small insight will be afforded of the nature of the imagery and metaphors employed:—

The winter is long, and covers with her mantle
The fields and the woods.
The green trees show their sorrow.
The songs of the birds are hushed.
This grieves me; but above all I am sorry
That the beauty I love so sincerely
Is quite insensible to me.
Mercy! O Queen Venus!
I am your devoted slave;
Help me, give me consolation!

Those I love have pity!
Let me chant your praise;
See how wretched I am
In devotedly loving you.
This must excite your pity,
So give me compensation.
Mercy, lovely woman!
Queen of my heart and soul,
Mercy! O Queen Venus!
I am your devoted slave,
Help me, give me consolation!

We notice in the collection two other songs, set to music, taken from a manuscript in the Burgundian Library at Brussels, and which are generally believed to be from the pen of Margaret of Austria, who died in 1530, and was the daughter of Maximilian and Mary of Burgundy. This library contains two manuscript volumes of songs and music on vellum, which form an interesting literary relic. The pages are surrounded with borders in gold and exquisitely colored. There is the most conclusive internal evidence for supposing that the greatest part of these songs were composed by the Princess herself; who, it is well known, was always surrounded by learned men, poets, and musicians, from most parts of Europe.

After the Love songs, we find twenty-eight Historical ones—a great number of which are set to music. These are sometimes quaint, but generally pathetic and tender. The collection is calculated to be of great interest to the curious and dilettanti of all countries; for the oldest and most obscure libraries of Belgium and Germany must have been ransacked to procure the materials.

In the Historical songs we have, among others, a lament on the Death of Van Artevelde, 1345; another on the Duke of Brabant, 1388; a song on three Belgian knights going to the Holy War, 1450; on the sea voyage of Philip the Handsome, Duke of Brabant, and Count of Flanders, 1506; on the Battle of Pavia, 1525; on the tragical Death of Count de Egmond, 1568; and one against the Duke of Alva, 1569. We will give a few extracts from the last two—

A prince of great power
The Count of England was;
Went like a lamb to the slaughter,
When his hour was come.

Great multitudes assembled
To shed tears and bewail,
On the walls of Brussels,
When the Count met his fate.

With very great composure
And pious resignation,
He knelt upon a cushion
To receive the deadly blow.

When in this pious act,
With hands and eyes to heaven,
He called for heavenly mercy,
And yielded up his soul.

The blood of this brave prince
Flowed down from the scaffold;
May God revenge the death
Of the noble Count of Egmond!

The song on the Duke of Alva is taken from a single sheet preserved in the Royal Library of Brussels:—

Listen, if you wish to hear
The song I mean to sing;
A song of the old man Alva
On many curious things.

With pomp they paid him homage,
When he visited the town;
But he ran away by night,
And left his debts unpaid.

The old man was so cruel
That no one would serve him; }
No taxes he could levy,
For the people shouted out,
"Vive les gueux! vive les gueux!"

He earnestly sought peace,
But they could not take his word;
They knew him to be deceitful,
He pardoned with wheel and gallows.

The Legendary songs are very curious and original; and some of them have already been published, but with great alterations, in Von Erloch's "Volkslieder Deutschen," in Uhland's "Alte hoch und nieder deutsche Volkslieder," and in Kretzmer and Zuccalmaglie's "Deutsche Volkslieder." One of them relates to a man of great cruelty, who by the fascinating influence of his own poetical compositions succeeded in inducing many interesting and virtuous young women to follow him, who had never afterwards been heard of. The daughter of a king is under the spell, and rides away on horseback to meet the enchanter. She finds him in the middle of a wood; and they go together into the thickest part of it, where he tells her she must die. He draws his sword and takes off his mantle; but suddenly the royal maid seizes the sword, and cuts off the head of the intended murderer. As he is an enchanter, the head speaks, and gives her many deceitful counsels, the effect of which, if followed, would have been to restore him to life again. But the king's daughter is prudent enough to reject them. She makes her escape on horseback; and to prove to her father she had killed the cruel monster, she takes his head with her. In issuing from the wood, she meets the mother of the bloody enchanter, who is anxious at not seeing her son come home, and asks the young princess if she has met him. "Your son is dead," was the answer, "and I have his head in my lap!" She then rides off with all possible speed to her father's palace. This tale is told in Flemish, with great feeling and simplicity, in short verse of eight syllables, and with such circumstances as show its great antiquity.

It has often been remarked, that the popular traditions of most of the northern nations of Europe have a common origin—for we find that a legend told by the peasantry in the remote corners of Denmark or Sweden is well known by the lower orders in Holland or Belgium. This observation particularly applies to popular songs; and the present collection, by M. Willem, offers striking proof of the justness of the opinion. Though M. Willem has made his collection from well-authenticated Flemish sources, and often from oral tradition, many of his songs are on subjects which we find in the shape of very ancient legendary tales in the Danish and Swedish languages. Among these stories, there is one of a king's daughter who falls in love with a knight, and elopes with him,

very much to the displeasure of her father. They go to a distant country, where she gives birth to a child. Overwhelmed by misfortune and poverty, the knight regrets what he has done; and tells the fair companion of his woes that he would like to see both her and her child buried under the tree where he first saw her. She returns an answer equally bold and revengeful; whereupon he strikes her. She falls to the ground; and exclaims that he will repent of his cruel treatment ere seven years shall have passed over his head,—for that he shall beg his bread from door to door. The prophecy is accomplished. When the child is seven years old, they are all reduced to a state of extreme poverty. The father coming home one day, oppressed and fatigued, the mother taunts him as follows:—

O! child of seven years old,
Present a chair to your father;
I have seen him once on a day
A bold and valiant knight.

O! child of seven years old,
Give your father some bread;
I once knew the day
When he wanted nothing.

O! child of seven years old,
Give your father some drink;
I once knew the day,
When he was my only love.

While this goes on, the father of the unfortunate princess has found out the abode of the wretched couple; and stands behind the door of the hut listening to what is passing between them. Fired with anger and revenge, he bursts into the dwelling, sword in hand, cuts off the head of the knight, and throws it at the feet of his daughter, exclaiming, "Repent; keep this head, once loved to wound and betray your kind father." "Oh, my father," answers the young woman, "were I to weep for all of which I have to repent, a whole year would not suffice."

We will now present the reader with the analysis of two original Flemish songs; of which one is still sung, although of very ancient date—and the other is one of the oldest monuments of the literature of the Netherlands.

A maid is seated at the window in the highest part of her father's castle; and looking far and wide on every side, she spies her lover coming towards the castle at full gallop. When he approaches the window, he throws a ring into the water; and immediately rides off again at full speed, that he may not be surprised by her father. The maid has a little dog, an excellent swimmer, which jumps into the water and brings the ring to its mistress. The sight of this emblem of affection, and the dreadful thought that she will never be allowed to marry the knight, throws her into despair, and she prays to heaven that she may become a leper. Her wish is gratified. She goes before her father, shows him the condition she is in, and requests to have a hut built for her in the midst of a thick wood, where she will remain for seven years alone, that she may be cured. This demand is granted. After the seven years have elapsed, the knight passes by the hut on horseback. She lays her hand on the saddle to show him the ring; and, as she is now perfectly cured, he takes her away with him to make her his wife.

The analysis of the ballad of Hildebrand—is as follows:—This knight has been absent from his castle for thirty-two years without once seeing his wife, Godeliva. On his way home he is told not to pass by a certain wood where a young warrior attacks every one who trespasses on his grounds. The knight answers, that if the report be correct he shall punish the young man so severely that he will never again exercise his power in that cruel manner. He passes on,—and soon falls in with the fierce and redoubtable youth. The latter demands the armor of Hildebrand; and after some sharp words, they begin the fight. Hildebrand, more experienced than the youth, seizes him by the waist and throws him on the ground. "You have been too rash," says

the old knight; "but I will forgive you if you will confess to what party in this country you belong." The fallen combatant answers, "I am a young warrior belonging to the *Wolfs* (the name of a political party); my mother is Godeliva and my father Hildebrand."—"God be praised," exclaimed Hildebrand, "then you are my son!"—"O my dear father! the stroke which I have levelled at you will rankle in my heart to the last day of my life."—"Don't think of it, my dear son; let us go on towards the castle. But, not to surprise your mother too violently, lead me to the dwelling like a prisoner; and if the inmates ask you who I am, tell them I am the most depraved and wicked man upon the face of the earth." On the Saturday evening they reach the garden of the castle, and enter into the room where Godeliva is sitting. Young Hildebrand places his father at the head of the table. "What are you doing, my son," says the mother, "this man is your prisoner?"—"Yes, my dear mother, this man is truly my prisoner; but my dear mother, he is your husband too!" The long separated couple recognise each other. The wife takes her husband in her arms, kisses him, and the whole family kneel down and offer up their thanks to heaven for the happy domestic reunion.

This short and prosy analysis can give no idea whatever of the pathos and feeling which run through the whole of this legendary song, and of the pleasing and soothing monotony produced by the great number of repetitions at the beginning and end of each stanza. The verses are short and of equal metre,—which makes them easily sung. This ballad, in alliterated verse, was known in the eighth century, and was printed by Grimm in the form in which it was then known. In the Netherlands it is so popular that a great number of common songs are set to the tune of "Old Hildebrand," and Willem proves that it was in very early times quoted by preachers in their sermons. A manuscript text, as the piece was sung in the sixteenth century, is still preserved in the Burgundian Library at Brussels.

In conclusion, we repeat that M. Willem has earned the praise of all who take an interest in the literature of the northern nations of Europe by the publication of these Flemish songs.—*From the London Athenaeum.*

Foreign Correspondence.

NO. XIV.

MUNICH: Royal Library—Ludwig's Kirche—Palace—The King and Lola Montes—Leuchtenberg Gallery—Pinnacothek—Glyptothek—The Munich Frescoes—AUGSBURG—ULM—STUTTGARD—HEILBRONN.

April 27th—64th day, at daybreak, our *Schnell-post* came to a halt in the quadrangle of the *Post-haus* at MUNICH. Well fagged by our four days' journey, and half-asleep at this most tiresome of hours to arrive, we were glad enough when the snail-like porter at length deigned to lead the way with the luggage to the *Baierisch Hof*, or Bavarian hotel; a large, fine-looking house, which proved to be the Astor House of Munich—excellently managed, though they did give us a most exalted position in the world. Murray calls it "an immense establishment with 123 rooms." Query, do not the Astor and other American hotels contain double that number? After a few hours' rest, sight-seeing was to be again resumed; but first a visit to the Royal Library. This establishment (one of a series of modern handsome buildings in a new street as wide as three Broadways) is, indeed, *immense*; built to contain 2,000,000 of volumes, admirably arranged—now has about 800,000—the building substantial, handsome, and appropriate—the State staircase truly superb. The library and reading rooms on the second floor; several rooms appropriated to the 100,000 *duplicates* which are now for sale, having been accumulated during the absorption of numerous provincial and convent libraries into

this national reservoir of books. In looking over the alphabetical slips which have the names of the duplicates, I found no less than 14 copies of one edition of the Bible—that of Coberger of Nuremberg, in 1480. No prices are given until the books are selected; but a fair and moderate valuation is made when any books are called for. The only public library on the continent which will part with its duplicates. From here we walked further, in this handsome, but rather stiff, prim-looking street, Ludwig's Strasse, passing the palace of Prince Max, the University, the Ladies' College, &c., to the Church of St. Lewis (Ludwig's Kirche), a new edifice, not yet quite finished, but already elaborately decorated in the rich and costly style which has been introduced recently in Munich, under the auspices of the Art-loving king. The frescoes are brilliant and beautiful—the chief one being the "Last Judgment," an immense picture by Cornelius, the leading Bavarian artist—a more reasonable and understandable composition than Michael Angelo's, to say the least. The richness of the gilding, and ivory finish of the paintings and frescoes in this church, are quite dazzlingly perfect in their way, but more suitable, one might think, in a theatre. Munich seems to be built in the midst of a level monotonous plain; but in spite of that it is growing rapidly in this direction—all the finest public buildings and this neat and spacious street, having been built by the present king.

Returned through the frescoed arcade along the gardens of the palace; while purchasing some of the beautiful Bohemian glass displayed here, the king passed the door, walking in the most unpretending style, and attracting no special attention, though just recovered from severe illness—Saw the *Allerheiligen Kapelle* (Chapel of All Saints), annexed to the palace; decorated in gold and fresco, like the other New Church, but yet harmonious in its brilliancy. While taking an ice at a confectioner's, enter a gentlemanly clerical-looking person: "An American," says Madame; and presently he asks us if we belong to that section of the human race—pleasant conversation; he has been abroad many years; tells us many curious and interesting items—and gives us his card; Mr. S. of New Haven. It seems there was a riot at the University last night, because the famous *Lola Montes* had effected the expulsion of a favorite Professor; the students expressed their indignation by breaking the [lady's?] windows. Strange state of affairs. Visited the NEW PALACE; the front on the square is on the model of the Pitti Palace at Florence. The suite of state apartments brilliant in their newness and gorgeous decoration. The polished oak mosaic floors must only be glided over with list slippers. The Ball room, the banquetting room, and a series of halls painted in fresco, in the richest and most costly style—filled with battle-pieces and newly-painted portraits of the beauties of the court—an extensive array of pretty cheeks and bright eyes—some of them really beautiful; among them a daughter of Marco Bozzaris; Lola Montes not yet executed. The throne room—differing from all the rest, drops the brilliant colors, and is all white marble and gold; splendor (of this kind) can no further go; it has 14 colossal statues which cost \$5,000 each in bronze, and \$5,000 more to cover each with gold. Imagination can hardly conjure up anything more splendid than this apartment—that is, if splendor consists in gold, gold, gold, like Miss Killmansegg's precious leg. In the old palace saw an immense stone which one Christopher, an ancestor of the king's, in 1409, lifted and hurled like a pebble; a powerful fellow! Long series of old family portraits—a huge quantity of useless canvas; but the chief show is the *Treasury*—a marvellous collection of jewels, crowns, diamonds, and costly trinkets, belonging to the crown; the riches of the Arabian nights in a glass cabinet. *Evening*—visited a very convenient public reading-room, where for a small coin I was edified with a file of Galignani and several English papers.

April 28th—65th day.—The Royal Library at 8 A. M., by appointment;—good hours in this region. The Cathedral—heavy and not specially notable,—except for one or two elaborate tombs. The gallery of the Duke of LEUCHTENBERG, at his immense palace: the modern buildings here seem to bear a colossal scale: pictures, &c., collected by Eugene Beauharnois, son of Josephine and father of the present duke; remarkably fine and choice collection—a beautiful Virgin and Child by Murillo—choice specimens of Rembrandt, Raphael, Vandyck, Guerino, etc., and a number of modern pictures chiefly French—Gerard's *Belisarius*—full length portraits of Josephine and of her son, the Viceroy of Italy. Here, too, we saw the group of the GRACES, Canova's master-piece (a duplicate of it is at Woburn Abbey in England); and another fine piece by the same sculptor, a kneeling Magdalen.

Next we proceed to the chief lion of Munich—the PINNACOTHEK gallery of pictures—a superb, appropriate building designed for its present purpose. Here are eight large halls and about twenty-five side cabinets, comprising about 700 pictures, classed in the different apartments, as of the German, Dutch, Italian, and French, and Spanish schools—the centre hall devoted entirely to the works of Rubens; the smaller cabinets containing many extremely fine and highly finished pictures; and the whole forming a gallery of high art worthy of any nation. The famous Dusseldorf Gallery, and other German collections are now comprised in this. The building is admirable in its plan and arrangement.

From here we went to see the new *Church of Maria Hilf*, in the suburbs; remarkable as containing the most splendid modern painted glass windows in the world; the Munich artist, Hess, has brought this art to wonderful perfection—the colors are even more brilliant than the old painted glass, and the designs are of course vastly more graceful and correct in drawing. The whole style of this church is pointed Gothic.

The BASILICA OF ST. BONIFACIUS, last but not least of the Munich churches—the newest (not yet painted), and intended to outshine all; on the model of St. Paul's near Rome, which was burnt in 1823. The interior is truly superb; frescoes of the most costly kind cover the walls and ceilings, and the designs are grand and beautiful; seventy-two columns of Tyrolean marble in the interior; the ceiling painted sky blue, and studded with gilt stars; a blaze of color and gold, but yet the effect is chaste and harmonious.

A visit to the GLYPTOTHEK gallery of sculpture, was the Omega of our Munich sights. This, like the Pinnacothek, and all the other fine public buildings, originated with the present-art-loving king: what a pity he should be making a fool of himself now after doing so many fine things! Glyptothek, a beautiful Grecian building of white marble; collection of eminent sculpture, contains some remarkable pieces, but looks insignificant after the Vatican and the Capitol; the Eginia marbles here are considered very valuable as being very ancient. Another room contains the sons of Niobe, and one of them has lost his head and arms; but Mrs. Jameson is in raptures with the beauty of even his mutilated trunk. The modern hall contains pieces by Canova (*Paris and Venus*)—Thorwaldsen's *Adonis*, Schadow's *Girl fastening her Sandal* (much admired)—and a specimen of Dannecker, whose *Ariadne* at Frankfurt is so far-famed.

Excellent dinner at our excellent *Baierisch Hof* (other guests very scarce): and our respectable and honest valet de place escorts to the railway; and away we go well pleased with Munich in spite of the rain; this is the first rainy day we have had since leaving London two months ago! In about two hours, after an easy ride over a flat country, we were at AUGSBURG, or rather at the station near it; and an omnibus took us a couple of miles further before we reached the *Drei Mohren* (Three Moors), where we found good rooms and a young, bright, civil,

and active set of attendants—a decidedly comfortable inn—by all means go there again: rather antique by the way, for it has existed under the same sign 453 years!

April 29th—66th day.—A ramble through Augsburg—Cathedral now a Protestant Church—principal street (Maximilian Strasse), spacious and picturesque—one of the finest in Germany—market day, and our cicerone tells us there is great murmuring at the high price of bread-stuffs: next to our hotel is an immense old mansion which our guide says belongs to the Fugger family; once the merchant princes of Augsburg, the Rothschilds of the middle ages; they were the hosts of the Emperor Charles V., and in one of the rooms Napoleon told the town dignitaries that their liberties had expired, and they must own the King of Bavaria as their master. Saw the room in the schloss, or palace, where the famous *Confession of Augsburg* was signed. Then visited the printing office of the celebrated *Allgemeine Zeitung*, or Augsburg Gazette—the *Times* of Germany, and the most influential journal on the continent—cabinet ministers write for it; it is owned by Baron Cotta, the eminent bookseller, who resides at Stuttgart, and has a business house also at Leipzig—purchased the paper of the day, which has news from “Nord Amerika,” and an account of the taking of Vera Cruz. Rambled among the Antiquarian Bibliopoles—and then started off in a vehicle engaged to carry us to Ulm—48 miles,—a long pull for one pair of weak horses,—from 11 A. M. to midnight—inns on the road decidedly primitive; when we stopped to rest we were always shown into a public room, where country boors of all descriptions were drinking beer in quarts full, and smoking pipes till they couldn't see each other's noses; Madame's request for another room was always met by a stare of astonishment, and no other “Zimmer” was vouchsafed, argue and entreat as we would; the only choice was to sit in the smoke with the boors, or stay in the carriage; funny scenes, such as the Trollopes would make the most of in the land of liberty. Tedious ride: immense number of Breweries everywhere in Bavaria. Reached the Post hotel at Ulm as the Cathedral clock struck 12—rather dreary; but the civil waiters turn out at last, rub their eyes, and give us the benefit of what little warmth can be had from a huge China stove; rather cold comfort, but very acceptable after such a day's work.

April 30th—67th day.—The diligence for Stuttgart is to start at 7—yet we have time to breakfast and take a look at the Cathedral—(never-failing piece of sight-seeing)—one of the finest in Germany; now used as a Protestant Church; fine carved oak stalls in the choir, and some other curious things in the interior; the tower 337 feet high; 3,000 Catholics and 13,000 Protestants manage to live here together without fighting.

Ulm to Stuttgart 53 miles—road ascends long hills just outside of Ulm, on which they are now building extensive fortifications to protect Germany (!) against France (!) Ulm itself strongly fortified, but was shamefully surrendered to the French in 1805 by Gen. Mack. First view of the Danube as we take leave of Ulm. Bavaria now left behind, and the soldiers and officials display the badge of Wurtemberg. The road hilly, and sometimes interesting. At Geirslingen, a village picturesquely placed about 20 miles from Ulm, a little army of women attacked the diligence, insisting upon the sale of toys and ornaments very curiously cut in ivory and bone; they don't understand the word “No.” Passed through four or five other villages, at one of which a fair was going on; dined at Goppingen, crossed the NECKAR twice, and traversed the pretty valley along its banks, in view of some beautiful scenery; and at about 4 P.M. reached Marquardt's Hotel, in the broad and handsome König's Strasse of STUTTGARD, the capital of the great kingdom (on a small scale) of Wurtemberg.

A ramble through the streets; soon discovered that Stuttgart is a good-looking, well built, and

flourishing city; growing considerably; many new public buildings, and handsome private houses; more modern and American-looking than any we have seen in Germany. Little Dresden porcelain transparent pictures hung profusely at the windows of private residences. The town built in a valley, and closely surrounded by high hills—appears to be as large as Baltimore.

May 1st—68th day.—Further walks in Stuttgart—the Palace very large, and rather grand; a new palace for the crown-prince just finished. The King of Wurtemberg, says our cicerone (a sturdy fellow, who had been courier, &c., to English Lord Somebody), is in extensive business—he is a banker, a wine-merchant, and a horse-dealer; and actually has a place of business for each of these branches of commerce. We passed his banking-house and his town stables; he keeps 300 horses in town, and 1,200 more at different breeding establishments in the country; his *Lola Montes* lives in a handsome house within sight of the Queen's apartments in the palace; and his own cousins have apartments *over the stables* which contain his merchantable horses; such are the anomalies of some of these monarchies! There is a covered passage from the palace to the theatre; the royal kitchen is in a separate building, and any street loafer can tell when his Majesty is about to dine, for his dinner is carried some distance in zinc boxes. *Das Ständehaus* (Parliament House) is always open to every one during the Debates. Dannecker, the Sculptor's house (he died 1811), is now a Café next to the theatre. A colossal bronze statue of Schiller, by Thorwaldsen, has been newly put up in the square before the palace, and seems the chief ornament of this kind which the city boasts. The King's gardens near the palace are very extensive, and are open to everybody at all hours. Looked into an extensive *orangery* there; some of the trees 300 years old. Passed through a very handsome modern street to the Public Library—which contains the largest collection of Bibles in the world; 8,544 volumes in 60 different languages. Other notabilities in Stuttgart; extensive book-selling place, &c., &c.; but we must “move on” for London, by way of the Neckar and the Rhine.

Engaged a vehicle at diligence price, to take us to Heilbronn on the Neckar, about 25 miles. Pleasant afternoon ride along the banks of the Neckar, passing through Marbach, the birth-place of Schiller. Good lodgings at the Sonne at Heilbronn; a pretty flourishing town of 12,000 people.

PHENOMENON IN NAUTICAL ARCHITECTURE.

—The *British Builder* gives the following conjectural account of some anomalous mechanical monster which is in progress of creation at Liverpool:—“The ‘mysterious machine,’ for some time in course of preparation, has still a local habitation and a name, at least, if only half a reality. A witness ‘attempts’ to describe it, as well as he can, but he admits that he can make neither head nor tail of it. It is tubular, 120 feet long and 35 feet in girth at the broadest part, which is at one end of it,—whether head or tail deponent knoweth not. It is built of pine plank, air-tight, and free of knots. The entrance-door is at one side, and he talks of ante-room and public saloon, a winding staircase to ‘a good look-out’ in the roof, &c. &c., all in the belly of what appears to be so ‘very like a whale’ or a Trojan horse. It will take two years more to finish it in the ‘superior style’ in which it is being fitted up for at least 100 ‘passengers;’ but whether through the heaven above, the earth beneath, or the waters under the earth, is a mystery as yet profound as chaos itself. May not this ingenious conundrum be some new-fangled canal-boat, or a steamer for diving into smooth water under the stormy surface of the ocean, so as to insure smooth sailing—to the bottom at least—if not to insure the lives of those who are evidently expected to follow by the lot the special example of Jonah?”

Poetry.

SYLVAN LAKE.

On Staten Island.

Embosom'd deep in cedars—Sylvan Lake—
Thy solemn neighbors,—that in silence dwell,
Save, when to searching winds, they answer make,
Then closer scan thee, in thy guarded cell.
No rippling keel hath vex'd thee from thy birth,
No fisher's nets thy cloister'd quiet brake,
Nor aught that holds communion with the earth
Thy sky-wrapp'd spirit to emotion wake.
For thou wert fain from man thy charms to hide,
Nursing a vestal purity of thought,
And only when stern winter's tyrant pride,
A chain of terror o'er thy breast had wrought,
Gave him an icy gift, then turn'd away
Unto the skies, as if in penitence to pray.

L. H. S.

The Fine Arts.

THE ART UNION PICTURES.

(Continued.)

No. 87. *Cattle*; and 90. *Setters and Game*.—T. H. HINCKLEY. Mr. Hinckley is undoubtedly the best painter of this particular class of subjects that we have. We have not seen any of the modern productions of the Dutch school, of which a beautiful example has lately gone to Philadelphia, but none of the specimens of the older school that we have met with surpass No. 87, in fidelity of representation and neatness of execution. They want, however, that true animal expression which the Dutchmen succeed in giving their cattle,—a something indefinable, penetrating beneath the surface and marking the beast, not only skin deep, but through and through. In his picture of the Dogs, he displays good knowledge of his subject and elaborate finish. The head of the reclining dog is perfect; but the whole is uninteresting from the unpoetic manner in which he has treated the subject.

No. 88. *Red Sandstone Bluffs*.—C. LANMAN. Mr. L. is an author of some repute. His books and his pictures are very much alike—rather indifferent.

No. 96. *A Loving Couple*. 101. *Meeting of the Departed*. 110. *Landscapes*.—W. H. BEARD. This is one of the most unequal artists we have ever known; some of his pictures possess a great deal of merit, whilst others are far below mediocrity. All of these may be embraced in the latter class, yet there is a painting of a Girl and Dog hanging on the same walls, that is good in every respect, except the crudeness of color. No. 96 is very good as a caricature, but very bad as a picture of owls. The “Meeting of the Departed” is without doubt the very worst picture that the Art-Union has purchased; it looks more like the first attempt of a tyro in art, rather than the work of an experienced artist. It cannot be otherwise than a serious injury to any artist to purchase such unworthy productions as this and the pair of landscapes, which we must say are as poor in composition as any we ever saw that pretended to be pictures. The Committee are much to blame that they have exercised so little judgment as to bestow their patronage only on the inferior works of an artist capable of producing good ones.

Nos. 97, 103, 119, 122.—*Landscapes*. J. BURFORD. These are very pleasing in composition, except that the foliage has too little variety of form; the trees are in some of them mere repetitions of each other. Though effective

* Supplies of ice are sometimes obtained from this sequestered Lake, by the dwellers in its vicinity.

tive, they are false in color and *chiaro oscuro*. We should like to see something from this painter studied directly from Nature. He has not as yet sought earnestly for the truth; but only for the best method of grouping together certain conventional objects; an old ruin, cows in the water, some very green trees,—so that he may make a pretty picture.

No. 100. *Gen. Wayne refusing the last Blanket*.—O. A. BULLARD. This is an advance beyond the artist's former works, which we are glad to see. He has been heretofore too much an imitator of Mount; but he shows himself here endeavoring to get rid of the vice. The figures should have had more care bestowed upon their drawing; they are short and clumsy.

No. 104. *Madge Wildfire leading Jeanie Deans to Church*.—W. J. HUBARD. The principal figure here is most exquisitely painted; the draperies especially are touched with great nicety and delicacy—but the rest of the picture, the Old Woman, the Dog, and Jeanie Deans, is mere caricature. We advise Mr. Hubbard to study the living model and perspective, which is sadly out in this picture. It is a pity to see such careful painting, elaborate finish, and purity of color thrown away upon unworthy forms.

No. 105. *Mexican Views*; and 135. *Fishing on the Sound*.—J. G. CLONNEY. Mr. Clonney's works possess all the fidelity with all the dryness and hardness of the Daguerreotype. He does not paint loosely enough, and thus misses texture entirely. His figures are painted so sharp and hard that they look as if cut out from pasteboard and pasted on the canvas; there is no roundness, no "other side" to them. There is less of this fault observable in the fishing scene, which is much the best picture Mr. C. has produced since his "Fourth of July," painted some years since. The straw hat of the boy makes a bad spot of crude yellow in the centre of the picture, and seems in texture and material to be rather woollen than straw. The head of the sleeping negro is excellent.

No. 106. *Castle of San Juan d'Ulloa*.—E. H. MARTIN. A bad picture every way, and unworthy a place in the collection. The Castle was rather better "taken" by Gen. Scott.

No. 111. *Portuguese Guerilla*.—W. F. VON BRANDES. A well drawn little picture; in parts quite neatly painted; but in color crude and harsh, and in composition unpleasant.

No. 112. *Landscape*.—G. N. FRANKENSTEIN. We like this picture for the unobtrusive naturalness of the scene; but it wants body and solidity. The white lines on the branches of the principal tree are false and grating to the eye. If the painter saw any such in nature, they were differently placed and lower in tone.

No. 114. *Marine View*.—T. H. LANE. A very good sea view, the waves very well done and good in color. The vessel wants some object in the foreground to relieve its mass—a little study of Prout would have improved the composition.

No. 116. *Nydia in the Street of Tombs*.—T. H. SMITH. For the last year Mr. Smith's career, judging from his pictures we have seen, has been retrograde. We are sorry for this, for we once looked to see him attain to great excellence in art. He seems now to be afraid of paint; this figure of Nydia is especially chalky and washy, and wants relief. The background is very slovenly painted, and all rules of perspective are set at defiance. He can do better, and must do better, if he wishes to retrieve lost ground.

No. 117. *Die Vernon*.—T. F. HOPPIN. This is a very unfinished sketch, with some good color in it and a deal of bad drawing. The back of Die Vernon's horse is as long as an alligator's. Mr. H. possesses a prolific fancy, but lacks the patience necessary to the finish of his works.

No. 121. *The Orphans*.—V. COLYER. We wish other of our artists would send Crayon drawings to the Art Union. Truly good ones are seldom seen, now that the crayon has sunk into disuse except for studies, which are seldom finished works. Some years ago its use for finished pictures was held in much esteem, and though we do not particularly affect "painting in crayon," as it was called, we should not like to see the art entirely lost. This drawing is carefully executed, and the background contains a fine effect, but the heads are too large, and the figures seem short.

No. 123. *Hunting*, and 125, *Farm Yard Scene*.—W. BROWN. Such pictures as a man might paint, who had never seen nature except through the medium of Morland's pictures. They are imitations rather of the manner than the spirit and truth of this painter. The figures look as if they had been struck by some spell of enchantment, and motion and action was wholly gone out of them.

No. 127. *Scene from Quentin Durward*.—E. H. MAY. Few of our artists have shown such decided improvement during the last year as Mr. May. This picture is an evidence of careful study, and is far superior to any work he has heretofore produced. The figure of the King is admirably well done; in expression, attitude, and color, it is excellent. This is praise that cannot be awarded to the girl who stands with her back towards us. Her head is too large, her figure short, and the draperies crude in color and badly disposed; this is the great blot of the picture; we cannot think it was studied from the living model. In general color the work is excellent, the principal colors, however, lie too much in masses; more unity would have been preserved by breaking them more generally throughout the picture. Another painting by this artist—the subject taken from Bunyan—has, we hear, been purchased by the Committee. It is not yet on the walls, but it is said to be better even than this. We congratulate Mr. May on his rapid progress.

No. 127. *Scene on Blackwater River, Ireland*.—THOMAS DOUGHTY. This artist is the same as he was before he went abroad, he still paints pictures full of beautiful composition and quiet character, but quite as destitute of truth, quite as mannered as ever. He has given us here a scene professedly from nature, yet without the slightest attempt to denote the characteristics of Nature's varied foliage. He does not betray the least specific knowledge of trees or leafage; all through the landscape it has but one character, in which we really cannot recognise any foliage of our own forests. In execution the picture is weak and chalky, and the mannerism of the artist leads him very much into the "tea-tray" style. Such pictures were once popular and are still pleasing, but we have learned to look for truth as well as beauty. Landscape painters are judged by much severer tests than they were when Mr. Doughty earned his reputation.

No. 130. *The Novice*.—W. S. MOUNT. This painter never produced anything absolutely destitute of merit, yet we think this present work does him little credit. The name conveys but little idea of the subject. The Novice is a raw country lad, making his first attempt to play upon the fife, while the city-bred boys

stand by much amused at his awkwardness. It is admirably well drawn, the design is pleasant and natural, and the story is easily told, but the painting lacks in many parts the finish generally found in Mr. Mount's works; a finish that he would have perceived it wanted, and would have been able to have given it, had he kept it longer by him. We never see such a picture as this, that we do not wish we could look upon it again some fifty years hence, when time shall have given it the mellowness of tone that has escaped the artist, and when it shall have lost the crudeness of its present color, and gained more richness in effect. Were it not a thing of daily occurrence, we should wonder how a man could live amidst the works of nature, and yet paint so falsely as the bit of landscape introduced in the background. Water never receives such a hue of blue as this painted here, even when openly exposed to the bluest of skies, which this is not.

No. 134. *View on the Hudson*.—J. W. HILL. A water-color painting of much merit in the drawing of its details, but possessing no depth of color. This artist would gain much by studying the specimens of the English school of water-color, referred to in No. 35 of this journal. Unfortunately this branch of art is so little appreciated here, that artists find little encouragement to pursue it.

No. 136. *Shylock and Jessica*, and 139, *The Secret Discovers*.—J. D. BLONDELL. These are fair specimens of the namby-pamby pictures that decorate our annuals, full of all the prettiness of art. The good color in the scene from the Merchant of Venice, is ruined by the brilliant whiteness of Jessica's dress, painted up to the full force of the palette. The other painting is far the worse of the two, and seems to have been got up on a sort of double X principle of composition.

No. 141. *Boys at the Well*.—J. H. PEELE. Not in Mr. Peele's happiest manner. The figures are good except in the extremities, which are badly drawn. The accessories are painted with much truth, though the perspective of the Well-house seems a little out.

No. 142. *Pleasure Yacht*.—F. ROBERTSON. A carefully painted picture, better adapted however for the cabin than the parlor.

No. 143. *Kanawaba Scenery*.—T. W. WHITRIDGE. This is far inferior to the only other picture we have seen by this artist; a landscape exhibited in the Academy some two years since. There were evidences there of so much skill and power, that we can hardly believe this to be from the same hand. The only merit in the picture is in the middle distance, the rest of the picture, the foreground especially, is unworthy of him.

No. 144. *"Our Father who art in Heaven"*.—H. P. GRAY. A sweet picture that appeals so directly to the heart that criticism seems set at defiance. What little faults of drawing there may be, pass unnoticed when we stand before it, and feel the calm and holy spirit that pervades the composition in every part, so full of expression, so delicate in sentiment. There is beautiful color here, and an elaborate finish that does not in the least detract from the breadth of the picture. The accessories are charmingly painted. Pictures such as this will elevate the public taste, and fulfil the great mission of Art to raise the mind of man out of the depths of his lower nature.

No. 145. *Mother and Child*.—W. PAGE. When we saw this painting in the Exhibition of the Academy we hoped some day to be able to get it on a level with the eye, that we might appreciate its beauties, but it has got further

out of sight than ever. We shall recollect it hereafter rather as a vision than a reality.

We have gone through the catalogue so far as printed, and have omitted no picture to be found upon the walls, excepting such as had been previously noticed in the criticisms on the Academy Exhibition. In our next we shall take up the additions that have been made to the Gallery since its opening, and our ungrateful task will then be ended. We look back upon what we have already done, regretting that we have been able to award so little praise, but secure in the consciousness that what we have written, though it may have occasioned much ill feeling that we would fain have avoided, is but the sincere and candid expression of honest and impartial opinions.

Works in Press.

OLD TIMES IN NEW HAMPSHIRE.

[From the Life of Jeremy Belknap, D.D., now in the press of the Harpers.]

"In the summer of 1774, Mr. Belknap journeyed to Hanover, to attend the Commencement at Dartmouth College. The distance to be travelled from Dover was one hundred and thirty miles, which occupied nearly six days. . . .

"The following account of his visit, transcribed from his journal, gives curious but interesting details of the early condition of this literary institution:—

"Dined with the President (Eleazer Wheelock), who appeared somewhat disappointed at the governor's not coming. After dinner, walked down to Connecticut River opposite to the college, where is a ferry; observed on a tree where the bark was cut off, the figure of an Indian painted, was done by one of the Indian scholars.

"At evening prayers, by the President's desire, I preached a sermon in the college hall; supped and lodged at the President's. In the evening, the front of the college was illuminated.

"The plain where the college stands is large and pleasant, and the land good. The college is about seventy or eighty feet long and thirty broad, containing twenty chambers. The hall is a distinct building, which also serves for a meeting-house; and the kitchen is in one end of it. The President's house stands on a rising ground east of the college; and to the north of this is the place proposed to build the new college, near a quarry of grey stone, which is intended for the material of the building. There is another quarry much larger, about three-quarters of a mile distant. The tutors are Messrs. Woodward, Ripley, Wheelock, and Smith; the two former are married to the President's daughters. Several tradesmen and taverners are settled round the college, in good buildings, which gives the place the appearance of a village.

"Wednesday, Aug. 24th.—Walked to the mills, about a mile distant. Here are a saw and gristmill, and a house in which six scholars reside, who take the mills to the halves, and live a kind of philosophic, laborious life: they maintain themselves by their labor. Their house, which is entirely of their own construction, is a curiosity. It consists of one room and one chamber, the stairs outside. The chamber is arched with boards, for the better sound of the voice in singing. The chairs and tables are contrived in an odd manner, and they have a wooden clock. At the door is an upright pipe, with a spout like a pump, which is continually running with brook water, conveyed down a covered descent; so that they have only to hold a vessel under it, and it is immediately filled. They have a neat poultry house, built of sawed strips of wood, in the form of a cob-house, with four apartments.

"I went round and visited all the Indian scholars, most of whom could speak good English; one little boy was so shy that he would

not be seen. Here is a likely ingenious Frenchman, Joseph Marie Verrucil, who came hither of his own accord, and, being taught to read the Bible and judge for himself, has now become a thorough Protestant.

"The President appears to be much affected with the reports that are circulated concerning the badness of the provisions, on which account some have left the college. Last evening he entered into a large and warm vindication of himself, declaring that the reports are ALL FALSE, and that he did not doubt but "God would bring forth his righteousness as the light, and his judgment as the noon-day." He has had the mortification to lose two cows, and the rest were greatly hurt by a contagious distemper, so that they could not have a full supply of milk: and once the pickle leaked out of the beef barrel, so that the meat was not sweet. He had also been ill-used with respect to the purchase of some wheat, so that they had smutty bread for a while, &c. The scholars, on the other hand, say they scarce ever have anything but pork and greens, without vinegar, and pork and potatoes; that fresh meat comes but very seldom, and that the victuals are very badly dressed. The trustees have drawn up something of a vindication, after a full inquiry into this matter.

"I observed, in the President's prayers, such expressions as these; speaking of this institution, "Thou thyself hast founded it, Thou hast preserved and supported it, when its beginnings were small, and in the opinion of many, contemptible, and thy gentleness hath made it great." There seems to be also too much said in the exercises concerning its enemies; and the college is constantly spoken of as in a state of victory over them, which serves to keep alive a spirit that I think ought to be discouraged.

"About eleven o'clock, the commencement began in a large tent erected on the east side of the college, and covered with boards; scaffolds and seats being prepared.

"The President began with a prayer in the usual strain. Then an English oration was spoken by one of the Bachelors, complimenting the trustees, &c. A syllogistic disputation on this question; *Amicitia vera non est absque amore divina*. Then a ciosiphic oration. Then an anthem, "The voice of my beloved sounds," &c. Then a forensic dispute—*Whether Christ died for all men?* which was well supported on both sides. Then an anthem, "Lift up your heads, O ye gates," &c.

"The company were invited to dine at the President's and the hall. The Connecticut lads and lasses, I observed, walked about hand in hand in procession, as 't is said they go to a wedding.

"Afternoon.—The exercises began with a Latin oration on the state of society, by Mr. Ripley. Then an English *Oration on the Imitative Arts*, by Mr. J. Wheelock. The degrees were then conferred; and, in addition to the usual ceremony of the book, diplomas were delivered to the candidates, with this form of words: "Admitto vos ad primum (vel secundum) gradum in artibus pro more Academiarum in Anglia, vobisque trade hunc librum, unum cum potestate publice prelegendi ubicunque ad hoc munus advocati fueritis (to the masters was added, *fuitis vel fueritis*) cujus rei hac diploma membrana scripta est testimonium." Mr. Woodward stood by the President, and held the book and parchments, delivering and exchanging them as need required. Rev. Mr. Benjamin Pomeroy, of Hebron, was admitted to the degree of Doctor in Divinity.

"After this, McGregore and Swetland, two Bachelors, spoke a dialogue of Lord Lyttelton's between Apicius and Darteneuf, upon good eating and drinking. The Mercury (who comes in at the close of the piece) performed his part but clumsily; but the two epicures did well, and the President laughed as heartily as the rest of the audience; though, considering the circumstances, it might admit of some doubt whether the dialogue were really a burlesque, or a compliment to the college.

"An anthem and prayer concluded the public exercises. Much decency and regularity were observable throughout the day, in the numerous attending concourse of people.

"There is a very fine brass horizontal dial, fixed on a post in the President's yard; it was given by Capt. Holland; it cost ten guineas. The latitude of the place is 43° 38' N.

"I saw the hut where the President first lived; it is a log-house, about twenty feet square, but will soon rot, it being built mostly of beech sticks. This is called the "first sprout of the college." The scholars built huts round it to live in. It is really surprising to observe the improvements that have been made in four years.

"The college library is kept at Mr. Woodward's. It is not large, but there are some very good books in it; the seal is also kept there. They have two good globes of eighteen inches, and a good solar microscope.

"Thursday, August 25th.—The trustees were upon business all day. Colonel Phillips gave six hundred pounds for Christianizing the Indians.

"I attended with several others the examination of Joseph Johnson, an Indian, educated in this school, who, with the rest of the New England Indians, are about moving up into the country of the Six Nations, where they have a tract of land fifteen miles square given them. He appeared to have been an ingenious, sensible, serious young man; and we gave him an *approbamus*, of which there is a copy on the next page. After which, at three P.M. he preached in the college hall, and a collection of twenty-seven dollars and a half was made for him. The auditors were agreeably entertained.

"The *approbamus* is as follows:

"These may certify all whom it may concern, that Joseph Johnson, an Indian of the Mohegan tribe, in Connecticut, has offered himself before us, who were providentially together, for examination as a candidate to preach the Gospel, with a principal view to the benefit of his own nation. We have examined him as to his knowledge and understanding in the doctrines of the Gospel and experimental religion, and other accomplishments needful for his usefulness among his own nation, and also the churches in a Christian land, where in Providence he may be called and have opportunity to preach. We are well satisfied as to his qualifications, and heartily recommend him for said purpose.

LEMUEL HEDGE, of Warwick.

JEREMY BELKNAP, Dover.

JOSIAH DANA, Lebanon.

WILLIAM CONANT, Lime.

SILVANIUS RIPLEY, Tutor of Dartmouth College.

"Dartmouth College, in New Hampshire, Aug. 25th, 1774."

"The next morning, Mr. Belknap commenced the journey home. The Sabbath was passed at Keene, where he says:

"By desire of Mr. Jones, who is preaching here, I preached. The congregation pretty large and very attentive. Two prisoners in chains attended meeting; they are here under confinement for murder.

"Mr. Blake, at whose house I kept, was taken from here by the Indians, in 1746 or 7, and kept two years. Much mischief has been formerly done here by them. It was formerly called Upper Ashuelot.

"Wednesday, August 31st. Got home, and found all well there."

GRACE AGUILAR, the authoress of so many popular works in favor of the Jews, and urging their claims to free and equal civil and religious rights throughout the civilized world, died on the 10th inst. at Frankfort, in her 32d year. She was an earnest and faithful advocate for her co-religionists, and had so endeared herself to them, that it was only very lately that they entered into a subscription to present her with a testimony of their gratitude and admiration.

Glimpses of Books.

DIAMONDS.—The diamond is the chief of stones, the hardest and most luminous, even phosphoric in the dark. Among the ancients the perfect crystals were alone valued. They were not aware of that property which enables modern diamond-workers to produce such brilliancy, viz. the use of its own power as the cutting agent: many stones which, with our skill, are of enormous value, would have been rejected by them. Though said by Pliny to be so hard as to indent the hammer that strikes rather than break, in the direction of its axis of crystallization it fractures readily. This quality is used in the first stage of manufacture. It was in the year 1476, that Louis de Berghem, of Bruges, first discovered the property of powdered diamonds and the mode of application. Roses and table diamonds were the only kinds that he produced. The most perfect shape for reflection or refraction of light is that which is called the brilliant, being two truncated pyramids united at their bases,—the upper bearing to the lower in height, above the girdle or line of junction, the proportion of five to ten, leaving the plane of truncation, or the culet of the lower pyramid, one-fifth the superficies of the upper, or as, for distinction, it is termed the table. The sides of the upper pyramid are covered with triangular facets: those which have their base on the base of the pyramid are called skill-facets; those radiating from the table are called star-facets. These, in a well-cut stone, meet half way down the sides. The lower pyramid is similarly treated,—the skill-facets being to the culet-facets as three to two in length. This is the best form for bringing out the brilliancy of the diamond: if the sides are too perpendicular, the light is radiated from the eye of the spectator; if too horizontal, a flatness of lustre arises, for the light passes more easily through the crystal in the direction of its poles than transversely through its laminae; it is therefore in a thin brilliant less reflected. Experience has found that the discovery of larger diamonds, bears a fixed proportion to that of smaller, so that the price is regulated accordingly,—the rule of calculation being, that as the square of the weights so must be the value. So jealous are the Indians of the size of their diamonds, that when they work them they make the facets follow the form in which the stone is found, be it a perfect or imperfect crystal; but rather than this small loss, they frequently are content with them unwrought. Stones of extraordinary size are claimed as the property of the Prince, and transmitted as heir-looms through generations, a small dot being made in some part of the stone by each possessor. The finest collection of gems in the world is in the possession of the Shah of Persia, obtained by the plunder of Delhi about two centuries ago. Cardinal Mazarin, in the reign of Louis XIV., was the first who wore a brilliant. This truly scientific arrangement is therefore but of modern invention. Extraordinary value attaches to some diamonds. The largest diamond in the world is in the possession of the Great Mogul, in form and size equal to half a hen's egg, weighing about 700 carats; supposing it to be worked and fine, giving 8*l.* as the value of a single carat stone, and applying the rule of geometrical progression, the result is enormous. The next in size is the Brazilian diamond, in the possession of the King of Portugal, weighing 215 carats. The third is an oriental diamond, bought by Catherine, Empress of Russia, for 90,000*l.* and an annuity of 4,000*l.* The fourth is the Pitt or Regent diamond, bought by the Duke of Orleans for 100,000*l.*, now in the crown of France. To those of merely material conceptions such values may be indications of folly; but to those who regard gems as symbols of ideas, as without doubt they have been, and even now are held, money seems but a poor parallel. The supplies of Europe are chiefly drawn from Brazil. The famed mines of Golconda are no longer worked, and but a limited quantity, in value about 100,000*l.* per year, is still sent from Allahabad in Hindostan. The great influx of

diamonds which followed their discovery in South America, alarmed the holders about the year 1735, lest diamonds should become as plentiful as pebble-stones. They fell greatly in value, but have since regained their worth, and have for years maintained a value rather increasing than diminishing with the growing wealth of the world.—*The History and Object of Jewellery.*

DOMESTIC LIFE IN SERBIA.—The following description of Servian villages reminds one of the habitations of the ancient Germans as drawn by Tacitus.

"The villages of Servia stretch far up into the gorges of the mountains, into the valleys formed by the rivers and streams, or into the depths of the forests. Sometimes, when consisting of forty or fifty houses, they spread over a space as extensive as that occupied by Vienna and its suburbs. The dwellings are isolated, at a distance one from another, and each contains within itself a separate community. The real house is a room enclosed by loam walls, and covered with the dry bark of the lime, having the hearth in the centre. Around this room chambers are constructed—*Cljet* or *Wajat*—often fitted up with polished boards, but without any fire-places. The house ostensibly belongs to the father and mother of the family; to whose use a separate sleeping-room is sometimes appropriated. The chambers are for the younger married people. All the members of the family constitute but one household; they work and eat together, and in the winter evenings assemble around the fire. Even when the father dies, his sons, appointing one of their brothers, the best qualified amongst them, as master of the house (*Stargeshina*), remain together until too great an increase of the family renders a separation desirable. It is not unusual for one house to form an entire street.

"The household requires but little assistance from strangers. The men raise their own buildings; construct, in their rude manner, ploughs and wagons; prepare the yokes of their draught oxen; hoop their casks; and manufacture their shoes from rough leather. Their other clothing is prepared by the women; who spin wool and flax, weave linen and woollen cloth, and understand the art of dyeing with madder. Their land yields the food they require; so that salt is perhaps the only article they find it necessary to purchase. The mechanics most in request by the villages are smiths, to make their tools. A mill belongs to several houses conjointly, and each house has its day for using it.

"These family households, supplying all their own wants, and shut up each within itself—a state of things which was continued under the Turks, because the taxes were chiefly levied upon the households—formed the basis of Servian nationality. Individual interest was thus merged, as it were, in that of the family."—*Ranke's History of Servia, translated by Mrs. Kerr.*

THE MIND HAS ITS OWN TRACK.—Intellectually speaking, man is not gregarious, but every mind has a track of its own as well as a body of its own. To force incongruous numbers to the same irksome tasks, is a violence to nature which extends disorder alike to the moral, intellectual, and the corporeal being. Mental fellowship and co-operation are indeed essential to enlarged success; but to drive boys, like a herd, to the same pasture, is neither to strengthen the bonds of sociality nor to develop individual character. Those who have felt the value of mental culture, and have taken their course untrammelled by task-work, have generally shown their intellectual vigor by a greater capacity of endurance, as well as by freedom, boldness, and healthiness of thought. We may as well look for easy walking in a Chinese lady, whose feet have grown in iron shoes, and those very small ones, as for easy thinking in a mind that has been cast in a mould constructed to suit the minims of the million.—*Dr. Moore's Power of the Soul over the Body.*

SCIENCE IN SOMERSET.—At the recent election, the well-known Mr. Crosse, of Broomfield, was actually hooted at by some of the farmers present, who consider that "he deals with the devil." One farmer was heard to say, "He has raised the devil at his cursed house four or five times to my certain knowledge, and the last time he was near setting the place on fire. I believe he has not tried it on since, but there is no going near the place after night for his vagaries."—*Eng. paper.*

Miscellany.

THE ULTIMATUM.—The following spirited stanzas occur in a little poem thus entitled, which we find going the rounds of the newspapers, written by LYDIA J. PIERSON, "On the proposition to surrender to Mexican barbarity and tyranny the land between the Nueces and the Rio Grande—the battle-field of Palo Alto and Resaca de la Palma:"

"It may not be! Forbid it, God!
Forbid it, all that patriots prize:
That land has tasted freemen's blood;
Their dust within its bosom lies.
They could not sleep (the slaughtered brave
Who in their beds of glory rest),
And feel the footstep of the slave
Pollute the soil above their breast.
No! By our country and our God,
We will not yield that dear-bought soil!
We still have hearts with generous blood,
And souls to dare the conqueror's toll.
On! To the rescue! Hearts of steel!
On! To the rescue! Souls of fire—
Let kindred blood inflame our zeal
To conquer—triumph or expire.
"Resign the field where RINGGOLD fell!
The spot where gallant STEPHENS lies!
Where COCHRAN felt his bosom swell
Triumphant in death's agonies?
Ask Taylor to retrace his way,
And leave his conquest to the foe?
And this broad land, from sea to sea,
Shall echo his emphatic NO!!

If we are not much mistaken, the Cassandra vein of these verses is that of true prophecy. Their author is one of the few who recognises a fact—"a fixed fact," while most of us are engaged in discussing a moral theory. Mr. Polk was made President by a Democratic majority, the annexation of the Rio Bravo waters, and a consequent war with Mexico being held up by his opponents in the canvass as the peril and the price of his election. The friends that Mr. Polk may have lost meanwhile, are more than made up in numbers by other voters ready to hurrah in echo to any living cheer from "the Halls of the Montezumas." We may groan as we will about the morality of the whole thing, but such was the "Destiny" which Governor Seward recognised some two years since in a speech of Progress platitudes, about the onward progress of Anglo-Saxonism over the continent; and to consummate similar ends, have been for years past the land-stealing and sheriff-killing teachings of a large party in this State, who expressly invite Europeans here (their "brother man"), to divide the public domain of the United States; yet object most vociferously to their own countrymen appropriating the public domain of Mexico. No, we must go back a good way on the paths we have travelled of late years in political morals and political science, before any appeal in favor of letting go our hold on Mexico can have a shred of consistency in it. Withdraw your armies to-morrow, and give peace with the Nueces boundary to Mexico, and her doom as a nation is not the less certain! She has come in full contact with the grasping, meddling, all-superseding spirit of Anglo-Saxonism—a moral and political Bull-terrier that never lets go its hold. Take the bayonet from her vitals, and you will have an anti-rent

bludgeon beside her head and a bundle of traits upon agrarianism tripping up her heels before the next twelvemonth is over; and the constitution which she refuses at the cannon's mouth will be crammed down her throat by some such convention machinery as that which revolutionized the fundamental institutions of New York a year or two ago so adroitly, that our Creoles, or Knickerbockers, or whatever they call themselves, woke up one morning and found themselves living under a new form of government, and only wondered where the deuce the people came from who declared the *pronunciamento* which had taken their old constitution and laws from under them.

For ourselves, we confess that the fact has been slowly dawning upon us, but we do now, nevertheless, recognise the law of progress upon this continent. The Creoles of every region must, for a century or two yet, go down before the new men and the new races that roll over them. New England has precipitated herself upon the middle States. The middle-statesmen are crowding Virginia and her southern neighbors into the south-west; and New England herself, when the commercial improvements on her eastern extremity are consummated, will probably be overrun in her turn by European immigration, from classes of society which will introduce a still more virulent radicalism into her borders than her migrating radicals introduce elsewhere. It is in vain to shudder at the wreck of things which this wave of Progress makes when breaking upon the strand of Mexico. We have among ourselves ignored all distinct tie of nationality founded upon the soil, all claim of any local privilege whatsoever founded upon habits, laws, and customs, derived from one's forefathers; and there is not, there cannot be, any appeal to the hearts of our people to respect the Creole prejudices of Mexico, and spare her nationality from annihilation; for Creolism, or identity with the soil, as giving any special rights to individuals or to peoples, is directly at war with our American doctrine that "a nation is a political joint stock company of different members of the human family from any and every corner of the earth, who come together upon the platform of reason to advance the interests of the whole human race, and especially their own." (See *Progress Lexicon*—word "Nation.") "They have no national conscience to appeal to; the manner in which the association is constituted, subject ever to a change in its members, like other joint stock corporations, forbidding the recognition of such a political element, which would bind one generation for the acts of another; but this absence of a general liability secures the personal integrity and good will of each individual citizen, who is responsible only for his own interpretation of what he considers just and proper." (Ibid.)

As a people, therefore, we can incur no national sin; while, as individuals, we are clearly not responsible for any wrong committed against Mexico by the inevitable operation of the great political machine, ten thousand new owners and directors of which arrived from Europe last week. Besides, if this country is to be punished hereafter for striking down the Nationality of Mexico, most of us will be living at that time on the sunny side of the Rio Bravo, and those who take our places can plead they had no share in the deed, which some insist exposes this land to Heaven's angry retribution.

But we had no idea of entering into an argument; we only meant to record our recognition of a fact. Mexico is ours, by the bra-

very of Scott and Taylor, and their glorious soldiers. She will remain ours by virtue of the very teachings of the very men who now raise the greatest outcry about denationalizing her. The people of this country are easily gulled by any sort of new philosophy that is commended to them by the talents and zeal of its preachers; but in applying doctrines they are much given to look for new interpreters when they see their old leaders warming their own fingers and cooling their neighbors' porridge with the same breath.

The annihilation of the nationality of Mexico, and her ultimate annexation to this empire, any close observer of the times will have to acknowledge is not far removed. Let those, then, who have watched the progress of political demoralization among us, and anticipated some of the forms under which its fruit would appear, recognise such of that fruit as is now mature, and not waste their best energies in trying to prevent its dropping. There will be need enough of humane and enlightened action in giving the best direction admissible, to a movement which they cannot prevent.

THE SOUTHERN LITERARY MESSENGER.—John R. Thompson, Esq., of Richmond, Va., has assumed the editorial management of this highly valuable and standard Magazine; in a well written address to the public, Mr. Thompson says:—

"It is not designed to make any change in the spirit of its conduct. While always prompt to defend Southern interests, it will maintain in politics a strictly neutral ground. No attempt to array one portion of the Union against the other, or to excite sectional feelings and jealousies, will ever meet with countenance in its pages. Its province shall be rather to regard the Republic of Letters as an indissoluble confederacy, recognising no land-marks or barriers of division, but united together as a literary brotherhood, by sympathies of a kindred nature, and a community of tastes, sentiments, and pursuits."

In the regions where he is best known, the new editor has the warmest recognition of his high qualification. The Richmond Enquirer, after speaking in terms of eulogium of the former course of the Messenger, says:—

"We feel assured it will lose nothing in point of ability, industry, or standing among the literary periodicals of the day, while under the management of Mr. Thompson. The Messenger has numbered among its contributors some of the best writers of the United States. Many of the late Mr. Legaré's most finished essays first appeared in its pages."

We doubt not that, in Mr. Thompson's hands, this well-established journal will continue to rally around it the choice literary spirits of the South. Apropos to these, by the way, we observe that the editor courteously checks the Literary World for omitting the name of MUNFORD, and some others, in a late enumeration of southern authors in our columns. It must have escaped him that our list referred especially to professional authors, although several other names were thrown in. As for the scholarly Munford, the Literary World has already attempted to do justice to his memory, in three of the most elaborate articles we have yet given upon any subject. Some of the other names, if we mistake not, New England might insist upon reclaiming from "the South;" and Chief Justice Marshall, however valued as a historian, could hardly be pressed into the Belles-Lettres ranks with Wirt, whose name was certainly only omitted by an oversight. Of Mr. Rives' elevated merits, we

are well aware; but superior mental calibre, and high literary accomplishment, although signalized in several admired addresses, do not constitute "an author," in the general acceptance of the term. If they did, Massachusetts could turn out a list of collegiate, clerical, and statesmen essayists that would cover up the authorship of Virginia and New York together.

LONGEVITY OF WOMEN.—We see it stated that the widow of the celebrated Dr. Rush is still living at the age of 90 in Philadelphia. She is the mother of Hon. Richard Rush, Minister to France, and of Drs. James and William Rush, the first of whom is author of one of the most profound and original treatises ever published on the Voice. The widow of Lewis Morris, we believe, still resides in the vicinity of New York; Mrs. Madison is in Washington; Mrs. Bradford, widow of the first and greatest Attorney General of the United States, is in Burlington, New Jersey; and Mrs. Hamilton, a daughter of the brave and accomplished General Schuyler, *sans peur et sans reproche*, and wife of the immortal statesman, who, with Washington and Marshall, constituted the most glorious trinity of human beings that ever acted in concert, we saw a few days since in Broadway. Here are five of the belles who graced the levees of the first President! What an interesting party, could they be reassembled!

THE EXCAVATIONS IN ROME, at the foot of the Palatine, carried on at the expense of the Emperor of Russia, now disclose the original fortifications of the hill; which, with the circumjacent belt, is surrounded by ramparts formed of *tophas*, apparently taken from the Tabularium. Projections, at regular intervals, plainly indicate the existence of towers.

MR. DEMPSTER'S CONCERT.

Notwithstanding the numerous other attractions held out to the amusement-loving portion of our community, Mr. Dempster's Concert at the Tabernacle, on Monday evening last, received a very large share of patronage.

Most of the pieces were listened to with marked satisfaction by the audience.

John Anderson and Duncan Grey seemed to elicit the greatest applause; and in the performance of humorous pieces of Scotch origin, Mr. Dempster is unequalled by any professional ballad singer.

We are sorry to see, however, that he has fallen into that odious mistake, so often exhibited, of uniting two opposite characters; those of the singer and commentator.

It is a sorry compliment to the intelligence of an audience, to run through a song, and designate the good points and hits the author has seen fit to make. The absurdity of the thing strikes every one least versed in the style of the writers from whom selections are made.

Mr. Dempster seems to have formed a true conception of the English maiden's feelings, in view of her approaching triumph as Queen of the May, and the lively measure which he has set to the words of Tennyson, gives a fuller utterance to the sentiment of the poem than can be gained by a simple perusal of it.

But here we think he should stop; the piece is complete without "New Year's Eve," or "The Return of Spring," which are not adapted at all for popular display as songs.

There is a violence done to nature, in singing the words of a young girl just ready to leave the world at the summons of the most appalling of all diseases, which no execution, however correct in itself, can possibly obviate.

If, however, they are to be sung at all, they should be in the most subdued tone of voice throughout, as Mr. Dempster commenced the first verse, and as he sang some detached portions of the piece. For ourselves, we are free to say, they should never be sung, and we think the author would be of the same opinion. We have heard them read by Mr. Russell, the Elocutionist, in such a plaintive manner, as to bring tears to the eyes of the whole audience.

Mr. Dempster will do well to omit this part in his future performances.

Recent Publications.

Life of Henry IV., of France. By G. P. R. James. Part 3. Harpers.

MR. JAMES is well acquainted with French history, and a good biographer: a second-rate historical novelist often cuts down into a pleasant historian.

He is most fortunate in his subject, the chivalric Harry of Navarre, who made the famous speech which has endeared him to all posterity, that he hoped the time might come when every peasant throughout France should have a chicken in his pot. Henry's courage, generosity, prudence, and magnanimity, to say nothing of his attractive personal qualities, are more than a set-off to his notorious irregularities, which were, in a measure, excused by those of his queen, and which he did not relinquish in advanced life; but, hardened, as far as his noble nature could be corrupted, he took no pains to govern his insatiable will and passions. But he shares the character of a gallant with Francis First, the most attractive of the French kings; the last being, perhaps, the most knightly and noble gentleman that ever sat upon the throne of France; accomplished and elegant, if not great sovereigns, like Charlemagne and Napoleon, though Henry deserves to rank among great monarchs, if not in the first and small class of great rulers, and original reformers.

He was the first of the Bourbons, and by far the greatest man of the family. Louis XIV. may have been as able a statesman, but not to be compared to him as a military commander, or fine gentleman. Henry was, in his own person, a hero: Louis was surrounded by gallant spirits, but, in himself, little more than a brilliant despot.

In war, in policy, in romance, Henry was renowned. He had the wisest of ministers, and one of the purest, and was guided by him. Himself liberal, and of large views, he conciliated parties and sects, and by his benevolence, no less than by his judicious conduct, proved himself a wise statesman, and a kind man. There is something paternal in his regal, no less than romantic, in his personal character. His gallery of mistresses is pretty much forgotten; but no one, who has ever known, can ever forget the fascinating charms ascribed to La Belle Gabrielle, who so long held the monarch captive.

Henry is degraded by comparison with Charles II., however, who, also a courtier and lover, wanted the truly great qualities of the French monarch, as well as his real virtues.

We agree with a late critic, that "the sober voice of distant and subsequent history must pronounce him one of the greatest princes who have adorned modern history, and certainly the greatest, after Charlemagne and Napoleon, who ever sat on the throne of France."

Mr. James has made a very readable book—an important addition to the historical library.

Appleton's Library Manual. New York: D. Appleton & Co. 8vo. pp. 434.

THIS is "A Catalogue Raisonné of upwards of twelve thousand of the most important works in every department of knowledge, in all modern languages," to employ a portion of its title, by which to give a general impression of a work of which we hope to present the reader a more definite idea before we have done.

Bibliography is a science by itself, and seldom found in the very place where you have a right to look for it. Librarians are often, and ought always to be, masters of it; but it is rarely so much attended to, from a pure love of the pursuit. Most persons who embark in the book trade, do so from mercantile motives solely. There are few publishers nowadays, of the right sort, though the Republic of Letters can still boast a Murray and a Moxon, with a few kindred spirits, and could point to a Constable and Ballantyne. Too often the wealthiest, and as traders, the most influential persons in the publication business, resemble the thrifty Lintots and Tonsons of a past day. In large houses, if the principal himself has little love of letters, or bibliographical knowledge, an efficient substitute is generally found in the person of a well-educated, but reduced man of letters, who has the requisite information, and a well-trained judgment, but wants means and credit to carry on business on his own account. But be all this as it may, we can honestly say, that not only few persons could do the thing as well, as the work is here done, but that few houses, either here or abroad, would be likely to turn out a better book of its class than this.

The compiler deserves credit for industry, care, method, and comprehensiveness. The Manual is a work of great labor, and of years, extremely expensive, and most useful for those for whom it is designed.

The Dibbins and the Brydges, the Hebers and Spensers of England, would hail as a fellow-laborer, the worthy author of this volume; which is undoubtedly a work of great research, clear classification, and accurate judgment. It is an analytical and full resumé of authorities on subjects it professes to include.

It is a most useful book of reference for students of every class and in every pursuit, being not only literary, but scientific and professional. It should be in the hand of every bookseller, and on the shelves of every public library and literary institution.

It is thorough in many departments of investigation, and on most subjects of literature. It is particularly rich in foreign works. It is much in the nature of a literary cypædia, or biographical dictionary; embracing besides, works on Science, practical and theoretic, physical and metaphysical; and also on the application of Science to the Arts, and on the Arts themselves, useful and elegant.

The Manual is divided into two parts, which are again subdivided into a multitude of sections.

Part I. contains the subjects alphabetically arranged.

Part II., Biography, Classics, Miscellanies, and Index to Part I.

Fisher Ames, in an essay, if we are not mistaken, on American literature, laments the scarcity of works of learning and research, throughout the country, in this time; but we think if the fine old Federalist, and beautiful writer and orator, were alive now, a sight of this catalogue would greatly alter his opinion and cut short any complaint of the sort.

To give the reader some particular idea of the work, we will just quote a few sections. Not to go beyond C, let us notice the manner in which the topics are treated. A Country. Arabia for example: 1st. We have a section embracing its geography, and the voyages and travels undertaken to, through, and in it (the department of travels is sufficiently complete and thorough to satisfy even Chancellor Kent, who in his course of reading for the Mercantile Library Association, evinced so decided a partiality for works of that description). 2d. History. 3d. Language and Literature; all filling nearly five pages. We may remark in passing, that Oriental literature is most copiously represented, and the list of the books under this head would gratify a Sir William Jones himself. There are no less than seventeen editions enumerated in different languages of the Arabian Nights alone.

There are a couple of pages of rare books on Anglo-Norman and Anglo-Saxon literature.

In the section on Architecture are enumerated some eight pages of treatises, in itself a small library, in which is given. 1st, the Bibliography of the Art; 2d, its History; 3d, General Treatises, Dictionaries, &c., then works on the different orders and styles; 4th, Grecian; 5th, Roman; 6th, Gothic and Church; 7th, Civil and Domestic, by English, French, and German writers.

On the Aristotelian Philosophy we find eight commentators, German and French, that we will venture to say no American catalogue has yet included, nor, we suspect, many even in London. The books themselves, with a few exceptions, are almost unknown here even to professed students.

The caption Ballads is truly exhaustive of the subject, Ballads, English, Welsh, Scotch, Irish, German, Swedish, Danish, Dutch, French, Spanish, Roman, Russian, to the extent of five pages.

On the Bengali language there are ten works.

On Botany, nearly three pages, chiefly foreign works. As a specimen of the variety of the catalogue, we might add pages on Botany, the Buccaneers, Bridges, Building,—complete sets of the Byzantine Historians.

C is still more varied, perhaps: there are lists of books on Calico Printing, California, Calotype publications of the Camden society, &c., but we must stop or we shall never have done.

A regular account of this Manual would occupy almost as many pages as the original, as it is most complete and exhausting. We suspect there are few good books omitted, if any. And the general reader may look, with reasonable certainty, for any work of considerable importance in this Manual.

In a very sensible and neatly written preface, the compiler anticipates two serious objections, and meets them very fairly. He apologises for comparative neglect of the mere curiosities of literature, on the ground of want of space, and refers to well known Bibliographical works. And on the subject of American works, he excuses himself for not entering into it, except in an incidental way, by promising a special American Bibliography, "in which the genius and industry of the New World may be personally exhibited in contrast with that of the Old."

An Annual supplement is, further, promised to keep up with the literature of the day, to correct former errors or deficiencies, and to enrich the present Manual.

The enterprising house who have issued this work, offer to procure any of the books found in its pages "in the space of a few weeks, and at the lowest prices, through their agencies abroad." A new feature of the book trade is that the steam communication direct with France and Germany, enables the publishers to execute orders with as great facility from the continent, as formerly from England.

The paper and type of this volume are not among the least of its merits. They are indeed truly excellent.

We hope that the Manual will be extensively circulated, as it cannot fail to diffuse much valuable information, not otherwise readily accessible.

An Address before the American Institute. By Harman C. Westervelt.

THIS manly and pleasing address was delivered on the occasion of the Ploughing Match, at Harlem, October 15. Its theme is the antiquity, and usefulness, and dignity of Agriculture, which is handled with marked ability. The author has introduced with the text, much good sense, good feeling, and good writing. His style is pure, fluent, and agreeable. Happy turns and felicitous illustrations frequently occur.

The Champions of Freedom. By Samuel Woodworth. W. H. Graham. pp. 136. 8vo.

THIS is an historical romance by the late author of one of the sweetest modern American lyrics, the Old Oaken Bucket, Tune, the Last War. This is a seasonable republication of a work formerly well known.

The Young Churchman's Miscellany. Edited by Rev. J. A. Spencer, A. M. Author of "History of Reformation," &c. Published at 139 Broadway.

This periodical, we are happy to say, maintains its usual high-toned and interesting character. We wish it the widest circulation among those for whom it is specially intended.

What is Church History? A Vindication of the Idea of Historical Development. By Philip Schaf. Translated from the German. Philadelphia. J. B. Lippincott & Co. 1846. 12mo. pp. 928.

SINCE giving a line in our last number, acknowledging the receipt of this volume, we have read it with very great interest and pleasure, and though not quite certain that we thoroughly catch the idea in all cases, yet we have obtained sufficient insight into the matter of the book to enable us to see that it is the production of a thoughtful, acute, and Catholic-minded man. We agree with Dr. Schaf most entirely that "History is, and must ever continue to be, next to God's word, the richest fountain of wisdom and the surest guide to all successful practical activity. To reject her voice (he continues), is to rob ourselves of our own right to exist, or at least to condemn our own life; since we owe to her, in fact, whether we choose to do so or not, all that we are and all that we can become." We are prepared also to go as far as Dr. S., or any other man, in setting up a high standard of qualification for the ecclesiastical historian, and in the endeavor to display the truths of history, as something vastly different from a mere embodiment of facts and dates. We go for truth in all its length, and breadth, and depth, and height. We hold that the historian above all men is bound to search out the truth, and to set it forth fairly and fully and honestly, in all its native, severe simplicity and impressiveness. And we rejoice at the various efforts to elevate the character of the historian, and to raise higher and higher the esteem in which the momentous subjects on which he is engaged ought to be held. Dr. Schaf and ourself cannot disagree on these points, and we are happy to be able to commend to the attention of the religious community more particularly his interesting and instructive Essay on the Idea of Historical Development. At the same time, we are not prepared to agree with him in his views of the German ecclesiastical historians, nor to go to the extreme length—as we must consider it—of condemning the clergy in England and America as very ignorant of Church History. We are persuaded otherwise, and we know that there are evidences of scholarship and research which will compare favorably with anything yet produced in Germany. For our own country, it may suffice to instance Dr. Jarvis's very learned Introduction to the History of the Church. It may be wrong, but we confess we have little faith in many of the German writers on topics connected with religion; we fear their wild mysticism, their lawless handling of sacred topics, their evident disposition to exalt reason (as they term it) at the expense of revelation, and so on; and we cannot think that their acknowledged superiority in philosophy and classic lore compensates for the dangerous notions which they too often avow. Of course we do not mean to include Dr. Schaf in this list, nor to express any other than a very high opinion of both himself and the volume whose title we have given above. It will, we trust, do good where it is more particularly needed.

The Devotional Family Bible. By Rev. Alexander Fletcher, D.D. New York: George Virtue. 1847.

The last number received of this elegant serial maintains its claims to present popularity, and careful preservation. Each part is sold for two shillings. The scope of the work includes, not only the Old and New Testaments, with an illustrative engraving for each part on steel, of views of the principal places mentioned in Scripture,

from drawings taken on the spot, but explanatory notes, practical observations, and copious marginal references.

Water Drops. By Mrs. L. H. Sigourney. New York: Robert Carter.

BENEVOLENT as gifted, the diligent pen of Mrs. Sigourney seems never idle in advancing all good objects that fall within the acknowledged domain of woman's usefulness. No writer of this day seems to feel more deeply than she does that the sphere of female power consists principally in home influences; and most consistently does she here lend the aid of her popular pen to the noble science of being "temperate in all things."

The volume before us consists of tales, sketches, and poems, marked with all the excellent attributes which have secured the writer so strong a place in the esteem and good will of the moral and reflecting portion of the public. It is withal beautifully printed upon fair paper, and if poetry be allowed to stand as a substitute for painting, needs no pictorial illustrations to place it among the most pleasing of the minor Gift Books of the season.

An Essay on the Life and Writings of Edmund Spenser. By John S. Hart, A.M. New York: Wiley & Putnam.

A work based on the presumption that the immortal poem of Spenser is falling into neglect: a presumption that argues so much simplicity and ignorance of fact beyond the High School of Philadelphia, of which Mr. John S. Hart, A.M., is Principal, that we are fain to pat him upon the shoulder most lovingly, as one of those rare, simple souls, which it is so refreshing to encounter in this know-everything age. We know little of the state of benightedness existing in Philadelphia, and the regions thereabouts, but as to our own enlightened population, north and east, we are sure that few readers are unfamiliar with the lovely Una and her snow-white lamb, as well as the fair Amoret so beautifully reposing in the "lap of Womanhood;" furthermore, we much fear that our school-girls would quote for the benefit of Mr. Hart, the title of the "Youth Verdant" sleeping in enchanted bower, and in view of the labors of Mr. Hart, and the harmless delusion which only could have sustained him through his lengthened essay, exclaim,

"Where ignorance is bliss 'tis folly to be wise."

But we will not disparage the work, which bears incontestable evidence of having been written with most praiseworthy intentions—undoubtedly for the benefit of the young ladies of the "Philadelphia High School," who have been weekly edified and delighted with the lucid exposition of the Principal, as he came forth panoplied in the fine armor of the elegant old English Knight. Far be it from us to disparage such labor—far be it from us to touch the laurel so won; to disparage a single smile, a single look of approving appreciation, from the long rows of bright eyes, looking unutterable things, and the curls tossed or drooping in beautiful harmony with the subject thought—the form now moved in a flutter of delight, and now falling in mournful cadence over the pathos and tenderness of a paragraph. Mr. Hart, wear thy laurels bravely—such honest, undivided recognition of thy effective eloquence is rarely the boon of mortals, and thou mayest nestle thyself into enjoyment like the sweet "Youth Verdant in the Bower of Bliss."

Publishers' Circular.

LONDON ANNOUNCEMENTS.

MESSRS. LONGMAN & Co. have nearly ready for publication—"Horace." Edited, with the offensive words and passages expunged, by the Rev. C. Girdlestone, M.A.; and the Rev. W. Osborne, M.A. "Studies of Shakspeare," in his Plays of King John, Cymbeline, Macbeth,

As You Like It, &c. By George Fletcher. "An Inquiry into the Authorship of the Letters of Junius." By David Trevena Coulton. Southey's "Common Place Book;" consisting of Choice Passages, Critical Analyses, Special Collections, Original Memoranda, &c. The Chevalier Bunsen on "The History, Arts, &c., of Ancient Egypt." Translated by C. H. Cottrell, Esq. They are also preparing a new and corrected edition of Sydney Hall's "Library Atlas."

The Illustrated and other literary Annual publications are nearly ready, indicating the near approach of another year. Heath's beautiful volumes will this year be published by Mr. Bogue; and we understand the "Book of Beauty" will have considerable additional charms.

LIST OF BOOKS PUBLISHED IN THE UNITED STATES, FROM OCT. 30 TO NOV. 6.

- APPLETON'S LIBRARY MANUAL, containing a Catalogue Raisonné of upwards of 12,000 of the most important Works in every Department of Knowledge. 1 vol. 8vo. pp. 450 (Appletons) \$1.
- BARTLETT'S HISTORY, TREATMENT, and Diagnosis of Fevers. Second edition, greatly improved. 1 vol. (Lea & Blanchard), \$2.
- BELLINI'S OPERA OF NORMA; in Italian and English (Berford & Co.), 25 cts.
- BENJAMIN; the Jew of Granada. A Romance. By E. Macurin. (Richards & Co.), 25 cts.
- BOOK OF VISIONS. 1 vol. pp. 135 (J. W. Moore), 38 cts.
- CAMPAIGN SKETCHES OF THE WAR WITH Mexico. By Capt. W. S. Henry, U.S.A. Part 2 (Harpers), 37½ cts.
- or bound in 1 vol. \$1.
- CHAMPIONS OF FREEDOM. A Story of the Last War. By Samuel Woodworth. 1 vol. (Graham), 25 cts.
- CHRISTIANITY, AND ITS RELATIONS TO Poetry and Philosophy. 1 vol. (J. W. Moore), 50 cts.
- CLINTON BRADSHAW; or, the Adventures of a Lawyer. By F. W. Thomas, of Cincinnati. 1 vol. (Graham), 50 cts.
- DIVINE PANOPLY. 1 vol. (American S. S. Union), 75 cts.
- FATE OF INFIDELITY; or, the Dealings of Providence with Modern Infidels. By a Converted Infidel. 1 vol. 8vo. (E. Walker), 50 cts.
- FINNEY'S LECTURES ON SYSTEMATIC THEOLOGY. 1 vol. 8vo. pp. 612 (Clark & Austin), \$2 50.
- FROST'S LIFE OF GENERAL ZACHARY TAYLOR. 1 vol. 12mo. profusely illustrated (Appletons), \$1 25.
- HISTORY OF THE WAR BETWEEN THE UNITED States and Mexico. Compiled from the best Authorities (Zieber & Co.), 25 cts.
- HORAE LITURGICAE. By Bishop Mant. 1 neat vol. (Stanford & Swords).
- ILLUMINATED GEMS OF SACRED POETRY. 1 vol. royal 8vo. with beautiful illustrations (Lindsay & Blakiston).
- INDIAN (THE) IN HIS WIGWAM; or, Characteristics of the Red Race of America. By Henry R. Schoolcraft. 1 vol. (Graham), 50 cts.
- IRON MASK (THE); or, the Days of Tyranny. A Romance. From the French of Victor Hugo. (Graham) 25 cts.
- LIBERTY ALMANAC for 1848. (W. Harned), 6 1-4 cts.
- LUCREZIA BORGIA; in Italian and English. (Berford & Co.) 25 cts.
- METHODIST QUARTERLY REVIEW, for October. (Lano & Tippet), \$1 25.
- MEMOIRS ON METHODISM. 1 very thick vol. (C. H. Pierce), \$2.
- MIRROR OF LIFE. Edited by Mrs. Tutill. 1 handsome vol. 8vo. with illustrations (Lindsay & Blakiston).
- NEVIN.—The Mystical Presence. By the Rev. J. W. Nevis, D.D. 1 vol. (Lippincott & Co.).
- PARLOR MAGAZINE, for November. Edited by Headley. (E. E. Miles) 18 cts.
- PARKER'S COMPENDIUM OF NATURAL AND Experimental Philosophy. 1 vol. 16th edition (Barnes & Co.).
- PLAYMATE; or, Pleasant Companion for Spare Hours. No. 3 (Berford & Co.), 12½ cts.
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